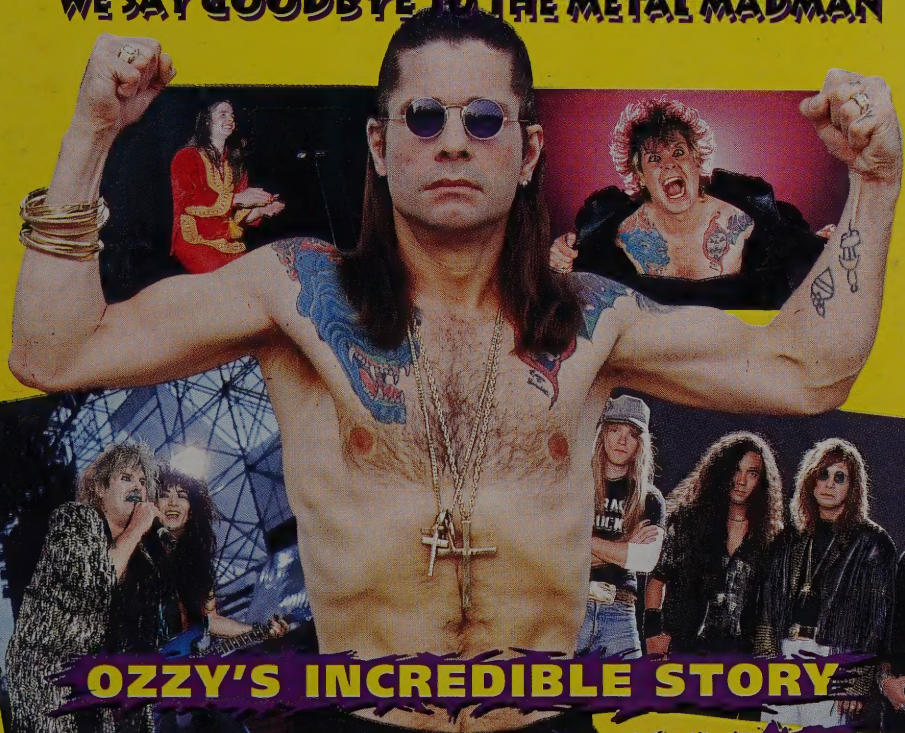


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OZZY OSBOURNE

WE SAY GOODBYE TO THE METAL MADMAN



OZZY'S INCREDIBLE STORY

PLUS FANTASTIC PHOTOS!!



OZZY OSBOURNE: A LEGACY OF LUNACY

BY JODI SUMMERS

"In 25 years you can imagine how many great big success stories have come up and disappeared into the history books," declares Ozzy Osbourne. After a quarter of a century, the Godfather Of Metal's career is as strong as ever. As he proudly states, "Just to survive is a big blast."

Quite simply, Ozzy Osbourne put heavy metal on the map. Forget about Zeppelin, forget about Purple, and forget about Hendrix—without Ozzy Osbourne and his seminal work with Black Sabbath, heavy metal, as we know it today, would not exist. Ozzy gave style and substance—as well as outrage—to metal music. If man is supposedly created in God's image, then metal is created in Ozzy's.

Ozzy's story is a story of triumph....success over adversity and light over darkness. When John Michael Osbourne was born on December 3, 1948 in Birmingham, England, there was no money with which to buy celebratory cigars. John Michael, who would later take the name Ozzy, was one of six children, the son of a steelworker. When you ask him about his childhood, Ozzy describes it as "very unhappy. We never had much money. I was very embarrassed because we never had anything."

At age 14, Ozzy first attempted suicide "just to see what it would feel like."

Like the many who are hungry for money, Ozzy left school early, opting to work in a slaughter house. He was making money but he hated it. Ozzy recalls having nightmares "of all those mad cows running after me."

Music was the only way out. "If I wasn't a musician I'd be in jail," Ozzy stated. Ozzy escaped the blood and soot of his life in Birmingham by turning to music. When the Beatles' **Sgt. Pepper's Lonely Hearts Club Band** was released in 1967, he played the album continuously.

Looking for happiness, Ozzy hooked up with former schoolmate Terry "Geezer" Butler, a bass player who was studying to become an accountant, and formed the group Rare Breed. They gigged together until their drummer left. Finding themselves in need of another musician, they went to visit an old schoolmate, guitarist Tony Iommi, who was playing in a band called Mythology along with drummer Bill Ward. As fate had it, the duo had recently gotten rid of their vocalist and bassist, and were searching for new musicians.

Bill recalls his first impression of Ozzy. "He was a skinhead and he was wearing clothes he might as well have gotten from a garbage bin."

The Birmingham four—along with a sax player and a slide guitarist—formed the Polka Tolk Blues Band and started gigging their psychedelic blues. Their sound was different, particularly Tony's fret work. Tony had a jazz-influenced unsyncopated guitar style in part due to the fact that he had lost part of two fingers on a metal cutter when he was younger.

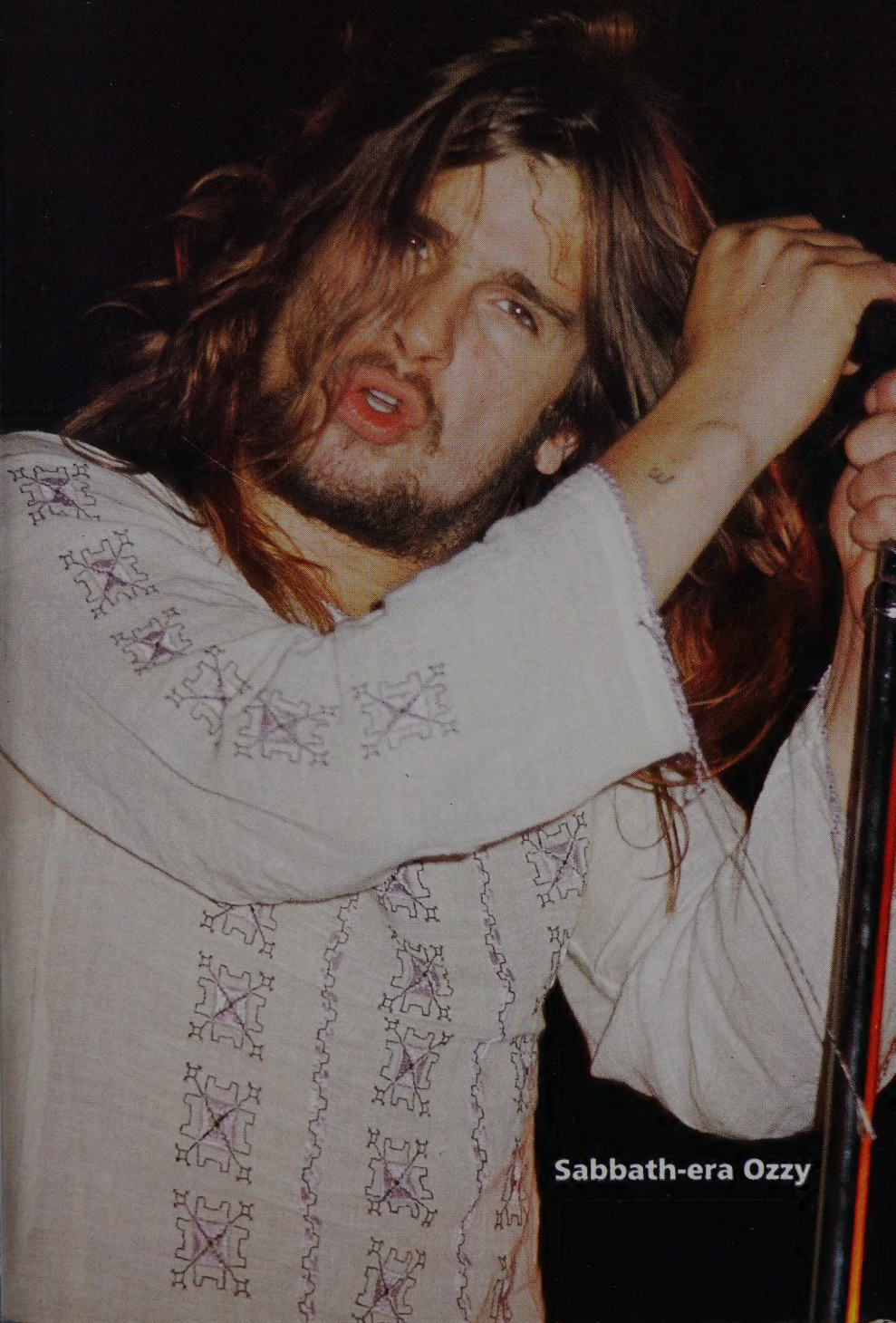
"Tony had a great sense of rhythm, unlike anybody else I've ever heard....really weird time changes, he's the ultimate in that," complimented Ozzy.

It was decided that the sax and slide did not suit their style so, in an effort not to hurt anybody's feelings, the Polka Tolk Blues Band broke up and reformed, calling themselves Earth.

"Ozzy would do anything for attention," recalled Tony. "He's never been any different. Ozzy's Ozzy. You can't help but like him. He's got a funny, comical nature, and he gets crazy in front of an audience."

As the blokes in Earth started touring and living together, they soon realized how truly off the wall Ozzy was. To get his audience's attention in Hamburg, Germany, he painted his body purple.

COVER PHOTOS: OZZY BY GEORGE CHIN/VERECKE; OZZY WITH BLACK SABBATH BY JEFFREY MAYER; OZZY & JAKE BY MARK WEISS/MWA; BLIZZARD OF OZ BAND SHOT BY JEFFREY MAYER; OZZY & PRESENT BAND BY NEIL ZLOZOWER.



Sabbath-era Ozzy

That went over quite well with the locals.

While they were on the continent, another group called Earth scored on the pop charts. When Ozzy's Earth returned to England, they had no problem getting gigs because it was assumed that they were the other band.

"They were expecting a pop band, and we turned up playing blues. We died. We went down like a lead balloon," recalled Ozzy. "After that we thought, 'Christ, we'll have to change our name. We've got to get a name nobody will ever have.'"

After the gig, the group was demoralized. As Ozzy noted, "We were walking around with no dough. We were trying to find a gig. Tony said, 'You know what we should do? Look at that movie house over there.' There was **The Monster From The Bottom Of The Bog** or someone on, and there was a line for this hideous, stupid horror film, and he said, 'Why don't we do a band and make it horror rock—see how it goes?'"

Black Sabbath on stage at their mid-'70s peak



PHOTO: JEFFREY MAYER

With gloom and doom in mind, Geezer thought up the name Black Sabbath, inspired by the famous Boris Karloff flick of the same name. These blues brothers transformed into the high-decibel doomsayers of rock and roll "with the first numbers we wrote," reminisced Tony. "We wrote *Wicked World* and *Black Sabbath* and we thought, 'bloody hell, this is really weird stuff.' Everybody was singing about love and all those wonderful things so we thought we'd go the other way and sing about the things people don't talk about."

Geezer, who wrote the lyrics, wanted to write about more challenging subject matters than flower power music that was wafting over from the United States.

"Everybody has sung about the good things already," declared Ozzy. Black Sabbath was composing scores of dirges in rehearsal, so it took them some time until they could incorporate their music into their set. "The first time we tried this stuff on anybody, we were at a blues club. We said, 'Should we try that new number tonight?' We did, and everyone just stood there amazed," recalled Ozzy. "We thought, 'bloody hell, they don't like it.' But when we finished they just really loved it. They came up afterward and said, 'What was that stuff you were playing, it was really good?' That encouraged us to write more."

In 1969 Black Sabbath was signed to Vertigo Records in England and Warner Bros. in the U.S. An American executive, on hearing tracks from Black Sabbath's self-titled debut album, said the music

was "so bad, it's painful."

Executives have a tough time reading the music buying public. From the time Black Sabbath released their first single *Evil Woman* *Don't You Play Your Games With Me* in February 1970, Sabbath's gloom and doom approach hit the bleaker chord that the flower-power, war-torn world had been yearning for. In the U.S., the **Black Sabbath** album remained on the charts for over a year.

With their first formal public appearance Black Sabbath sparked controversy. Their foreboding music—which dealt with the apocalypse, death and destruction; the crosses that filled their stages and their album covers got Sabbath branded as Satanists. Ozzy vehemently denied the charges stating, "I'm a Christian. I was christened as a Christian. I used to go to Sunday school."

Nonetheless the Satanic implications persisted. At a gig in Nashville, Ozzy noticed a number of fans dressed in black robes holding candles in the backstage corridor. Frightened by the implications, Ozzy told a roadie to "get rid of these people."

Black Sabbath's second album, **Paranoid**, did nothing to fade the Satanic rumors. As the group was preparing their second record, they were approached by Alex Saunders, the head witch of England. Black Sabbath had conjured an evil image in people's minds. Grasping their brooding image, Ozzy went with it, adopting a trancelike persona onstage. Sabbath had originally dubbed their second album **War Pigs** in protest of the Vietnam War but the first British single, *Paranoid* went to #4 on the British charts, and the disc was retitled.

American audiences got off on Black Sabbath's songs that expounded the generation gap. They appreciated Ozzy Osbourne, an abnormal guy who performed as if he were possessed and—for entertainment—saw the movie **The Exorcist**.

Supporting Black Sabbath's counterculture image, Geezer claimed that most people were on "a permanent down," and that Sabbath was simply expressing their sentiments. They struck a chord; **Paranoid** went to #12 on the **Billboard** charts. Sabbath worked continuously, releasing the albums **Masters Of Reality** (which cracked the Top 10) and **Volume 4**, as well as touring the states eight times between 1970 and 1972.

But the touring was already starting to take its toll on the band. Eighteen months on the road left Ozzy weakened with a throat infection and a 106-degree fever. Bill was hospitalized for hepati-

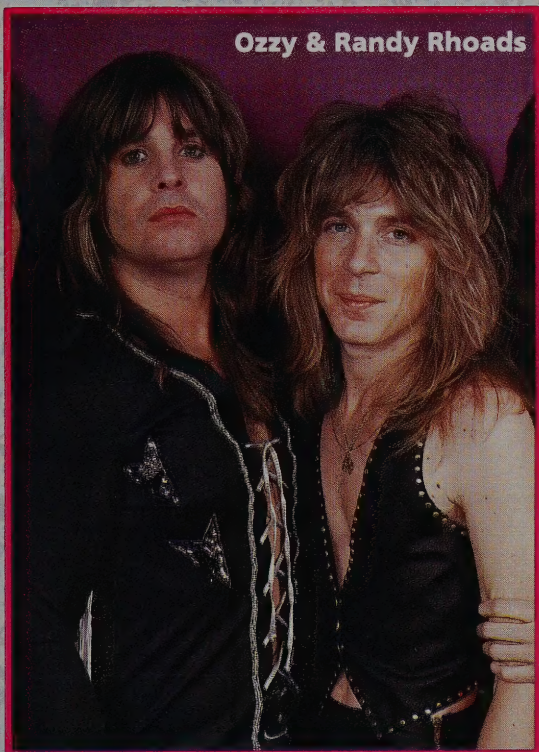


PHOTO: MARK WEISS/MMA

tis, and Geezer had kidney trouble. Besides physical problems, Ozzy's marriage to his first wife, Thelma (by whom he had three children) was strained by the fact that he was never home. To counteract the depression and difficulties that were brought on by touring, Ozzy took antidepressants.

The band took it easy in 1973. That autumn, Black Sabbath released **Sabbath Bloody Sabbath**, an album Ozzy described as "less aggressive and raw than in the old days."

It did great. Black Sabbath were huge and Ozzy was as weird as ever. "Before I go onstage to perform, I get very agitated and very quiet—sometimes I want to make a human sacrifice," he stated. "I don't like seeing happy people backstage with smiles on their faces. If I had a fire, I'd burn them. I always go through this strange transformation in becoming the 'performer.' I always think I'm going to fail. It sets this beast alive."

The 1975 Sabotage tour sold out shows in 30 cities. Instead of celebrating their success, Ozzy mourned the death of his father, receding further into drugs and alcohol.

"There were times later on when Ozzy had problems finding the washroom, and he'd end up peeing in a closet or something," recalled Bill about Ozzy's out of control behavior. "I remember waking up once, feeling this warm, wet feeling against my head."

After the tour Ozzy, depressed and angry, threatened to leave Black Sabbath, to do his own project, The Blizzard of Ozz. Instead Ozzy plodded through the grungy Sabbath grind of **We Sold Our Soul For Rock'n'Roll** and **Technical Ecstasy**. But when it came time to start preparation for **Never Say Die**, Ozzy made good his promise and left the group.

"Before **Never Say Die**, Ozzy left for a period. We started writing stuff without Ozzy," reminisced Tony. "We brought in another singer...and then Ozzy came back. He came back two days before we were to record the bloody album. So we're off to Toronto to record the album, which we had no songs for, because Ozzy wanted to sing the songs he was involved in."

To come up with material in an unfamiliar environment, Black Sabbath leased a movie cinema. Every day at 9 a.m. they would get comfortable in the theatre's plush red seats and start writing new material. That evening, they would head into the studio to record what they had written that day.

"It was one of the most confusing albums for us because we'd never done that," explained Ozzy. "Writing it during the day and recording at night was a bit hectic because we didn't have time to live with the music."

That was the beginning of the end for Black Sabbath. Critics and fans alike branded **Never Say Die** as a half-cooked effort. And the band was so strung out on toxic substances that their stage show had eroded into little more than a cacophony of noise.

By the autumn of 1978 Black Sabbath was in a bad way. Amidst the thunder of applause and the anesthetics of alcohol and cocaine, Ozzy could not hide the reality confronting him. Ozzy declared he was "...very unhappy. I got very drunk and very stoned every single day."

To add more difficulties to the tour, Sabbath's opening act, youngsters calling themselves Van Halen, were totally blowing the headliner off the stage.

"They were great," moped Ozzy, as he collapsed on to the dressing room couch. "We're just falling apart on stage every night."

As Ozzy lay there in his stupor, he was suddenly quaked to a momentarily lapse of reality. "I've been talking about it for two years," he realized. "it's time for me to do my Blizzard of Ozz project!"

Drained by this realization, Ozzy passed out and promptly forgot his decision. Black Sabbath transplanted themselves to Los Angeles to attempt to record their tenth album. It was never to be.

"We lived there for 11 months and never got anything accomplished because we were all so strung out on various things," remembered Tony. "Nothing ever came together."

Ozzy & Jake E. Lee



Ozzy finally picked up and left the rest of Black Sabbath in Los Angeles. At the age of 32 he retreated to his native Birmingham, England, to try and sober up and get on with his musical career. How was he going to do this? Where was he going to find a band? Why was everything so difficult between he and his wife Thelma? Life was bleak. Ozzy contemplated suicide.

Then a tad of sunlight shown through the gloomy British grey. His managers's daughter, Sharon Arden, telephoned and invited Ozzy to Los Angeles. She said she'd put the word out that he was holding auditions. Ozzy got excited.

When Ozzy arrived in "shake-and-bake by the sea" he was pleased to see Sharon had kept her word. Everyone was there. Ozzy chose his drummer (ex-Uriah Heep skinman), Lee Kerslake and bassist (formerly of Widowmaker and Rainbow), Bob Daisley, rather quickly. It was finding the proper guitarist that plagued him.

"Everyone keeps trying to sound like Tony," Ozzy complained, as he lay sprawled out on the sofa in his hotel room listening to one guitar player after another, and growing considerably more disappointed until...

Late one Thursday evening: Ozzy had listened to hundreds of guitarists, none of them quite right. Just as he was sliding back into his depression, Ozzy's miracle appeared. It came in the form of a scrawny little guy who seemed not much bigger than his guitar. He had waist-length hair and long pinky fingernails.

Ozzy, not having seen one of this species before, stared and, out of his exhaustion, asked, "Are you gay?"

"No, I'm Church of England," Randy Rhoads replied.

Ozzy burst into guffaws of laughter, it the first time in weeks he had even smiled. Randy had to execute very few flawless arpeggios before Ozzy declared, "You're in."

"At that time I was incredibly depressed and Randy was what I had dreamed about in a guitar player. He helped make all my dreams come true," praised Ozzy.

The chemistry of the four equalled metal brilliance and, in 1980, Ozzy Osbourne and contingent released the **Blizzard Of Ozz** LP.

"In the last year, I've gone from being an alcoholic to auditioning a band and putting out an album I'm really pleased with. It's an achievement," Ozzy declared happily upon the album's release.

The impetus of this achievement was Rhoads. In this peculiar young American, Ozzy had found a close friend, a writing partner and a sensational joker. Randy was now reintroducing Ozzy to the fun and enthusiasm that made him want to get into rock and roll in the first place.

"Along the way we became buddies and business partners," noted Ozzy. "Randy was a very special person; he inspired, cheered and made everyone in contact with him feel good."

Randy and Ozzy's new manager, Sharon, surrounded the loveable loon with people who would make him excited about music again. When Kerslake and Daisley decided against touring, they were the ones who brought in Randy's playing pal Rudy Sarzo and suggested drummer Tommy Aldridge.

Suddenly what Ozzy had thought was so tiring had become great fun. Traveling miles on a bus, performing night after night, Randy and company were making it into a perfectly charming experience. Ozzy's first solo album went into the *Billboard* Top 30 and went gold. Ozzy felt like a new man...a madman to be exact. With Randy, Rudy, Tommy and keyboardist Don Airey, Ozzy forged his second solo LP **Diary Of A Madman**.

Madman was a key word with Ozzy for this album, and it was at this time that some say he went completely loony. In May, 1981, Ozzy went off during a CBS Records executive conference. During the meeting Ozzy pulled a live dove out of his pocket and bit its head off. Everyone was totally grossed out. Ozzy had achieved his desired results.

OVER THE EDGE - OUR EXCLUSIVE ALTERNATIVE METAL REPORT!!

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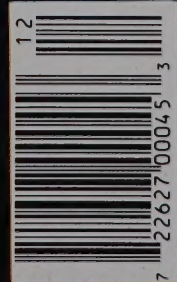
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PUBLISHED BY:

Hit Parader Publications, Inc.
40 Violet Ave
Poughkeepsie, NY 12601

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HIT PARADER (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from Perretta Media Corp. Second class postage paid at Poughkeepsie, NY, and at additional offices.

© Copyright 1992 Hit Parader Publications, Inc. All rights reserved. Printed in U.S.A. Subscription: 12 issues \$29.50, 24 issues \$55.00. Vol. 50, No. 340, DEC, 1992. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930, and accompanied by stamped self-addressed envelope. Postmaster: Send address changes to: Hit Parader Publications, Inc., 63 Grand Ave., River Edge, NJ 07661-1930.

Distributed by Capital Distributing Co.,
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Def Leppard's **Adrenalize** is the perfect name for their latest album; it really gets the adrenaline pumping! These guys are the best. And I look forward to more rock and roll Def Leppard style for years to come. And I pray they never have to suffer another tragedy.

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Def Leppard!

Thanks for the Kiss interview and booklet. Everything about Kiss was cool. What wasn't is that you have crappy alternative bands like Nirvana, Pearl Jam, etc...in your magazine. You guys could be the best metal magazine but since you have this crap in your magazine, there's no chance in hell to become the best. Another complaint is directed to the person who wrote the review to Nitro's latest album. This album is one of the best I've heard this year (or ever). You must have been listening to Nirvana when you wrote that review because there's no way you could put down Jim Gillette and Michael Angelo's talent. Please, clean out the alternative crap from your magazine. Then maybe you

can regain your title as the Best Metal Magazine.

M.E. Gerken



Anthrax: They've got one reader totally confused.

What's going on with Anthrax? They just changed vocalists, and they seem to be lost.

L.E.
New York, NY

Thanks for finally putting Kiss back on the cover of **Hit Parader**. I actually bought this one. If you're going to praise the greatest band in history, at least give them the credit they deserve. You wrote they sold 25 million records. That's impressive, but this is Kiss! You were only about 45 million records short! **Revenge** is awesome.

Kiss #1 Fan
David McNair

I'm writing to speak out against the Democratic Party ticket for the Presidential election. Bill Clinton is not the man that I am wary of but his choice for Vice President. Senator Al Gore should scare all who listen to and enjoy hard rock/heavy metal. Senator Gore is married to the scourge of metal, Tipper Gore. If the Democrats win the election, this would mean the PMRC would have a

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strong foothold in the White House. It is tradition that the wives of the President and Vice President work on something during the time their husbands are in office. It is not hard to imagine what Tipper's will be. Everyone over the age of 18, who doesn't want this to happen, please register to vote and use this power to say "No!" to Clinton/Gore. Protect our music from the politico types that want to take it away.

Jay Roberts
Wareham, MA

I thank you for putting that article about Danzig. I think you should have more interviews, articles and more posters on Glenn Danzig. He's so sexy. I want to cover my wall with him. By the way when does Danzig go on tour? I like reading your magazine but you need more about bands like Testament, Pantera, Megadeth, Metallica, Red Hot Chili Peppers, Prong, Sepultura and more Danzig. By the way what's all this stuff I hear about bands breaking up. Motley Crue, what's wrong with you guys? Guns N' Roses, I really don't like you any more.

Jamie Archuletta
Santa Fe, NM

I just wanted to say that Ugly Kid Joe and Pearl Jam are the best bands in the whole world. First of all I'm in love with Whit and Klaus from Ugly Kid Joe. And if anyone has shirts and stuff they don't want from Ugly Kid Joe, I'm willing to pay. I'm also in love with Eddie, Stone and Mike from Pearl Jam, too. They had the best **Unplugged** on MTV that I've ever seen and heard in my life. **Ten** is my favorite album. So is **As Ugly As They Wanna Be**. I wish you would have an article on them. I've only seen two mags with articles on them.

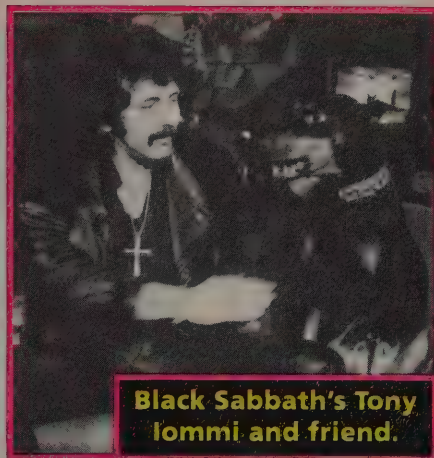
O'Marissa Cuar

Hit Parader, you sometimes print too many things on stuff that doesn't matter. In the August you printed some great stuff about Sebastian Bach's history in music and the way his parents, art and books influence his life (in *Hobby Shop*). But what was with the picture of his girlfriend? I personally don't see her as a member of Skid Row—writing music and performing shows. Who gives a crap about her? Maybe Sebastian loves her deeply. That's nice. But I don't. It's a slap in the ass when you perceive all girls who are into metal as fluff brains who are getting paid with exposure in **Hit Parader**. I buy this magazine and I'm a female musician.

I am woman-Hear me rock.
East Coast

I would like to comment on Mike Clifton's letter (August '92 issue). He said Tony Iommi is Black Sabbath. That is

true and that is what I don't like. He said Tony Iommi saw Sabbath through. First of all while he was with Ozzy, he did not treat it as a band. Next Geezer Butler thought of the Black Sabbath name not Tony. And when Tony wanted to get rid of Ozzy he had drummer Bill Ward, who was Ozzy's closest friend in Sabbath, fire him. Tony didn't have the guts. Then Ronnie James Dio came and was only there for three years. Now he's back. What happened to Tony Martin? I think Tony Iommi should make up his mind and decide who is the singer. As you can see Black Sabbath went downhill when Ozzy left. Now they're trying to make a comeback. I don't think they gave Ozzy



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enough credit for making their way for rock and roll.

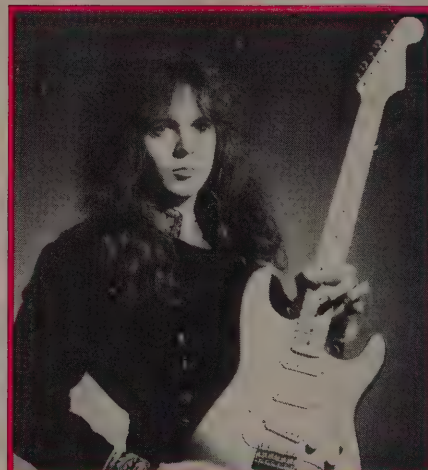
Bob Davis
Saltsburg, PA

Why do headbangers bother to get married? They hardly ever see each other...it's stupid. Ugly Kid Joe are drunks; all they talk about is being drunk. Gene Simmons is showing his age and he'd better get out of the business. And get rid of Eric Singer; he's blond. Bring back Ace and Peter and do a reunion tour. Give the fans what they want. Give others a chance. Please put more Seattle bands in **Hit Parader**, except Nirvana. I hate them. I hate Judas Priest, too.

Ann V.
Massachusetts

I just want to thank you for the great articles on Yngwie Malmsteen recently and to ask and beg for more! He's so talented and his music is so polished—it's wonderful. At any rate thank you for not printing a dozen page article on Jani Lane's shotgun wedding. It's the music I read your mag for.

Patricia Herring
Strong, AR



Yngwie Malmsteen: A fan appreciates our coverage!

In response to your July 1992 issue and in defence of Dave Abbruzzese of Pearl Jam. You printed a picture in the live on stage section and that certainly wasn't a picture of Dave. Note he's got a stick figure tattoo near his shoulder. Also the picture of Jeff that you printed is not a Mookie Blaylock jersey that he was wearing. Mookie is number 10 which is why Pearl Jam's album is entitled **Ten**. Also don't single any one of the members of the band because they don't appreciate it. Pearl Jam is a band made up of five people. I hope that you will get the facts straight in the future. If you ever see Pearl Jam live, which I recommend, you'll have a great time, they are one of the best.

Melinda Foster
San Francisco, CA

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THE INFORMATION CENTER

Rumors continue to surround Ozzy Osbourne. Some industry sources are indicating that Osbourne's health has been far from stellar in recent months, and that it was difficult for him to return to the road in September following the delay brought on by the illness of his wife, Sharon. Others, however, contend that part of Ozzy's problem stems from his realization that all his "retirement" talk has backed him into a corner, and with no clear-cut career path to follow, Osbourne is suffering from a minor bout of depression.

Def Leppard have reported that returning to the road has been a most pleasant experience, and that newest member, Vivian Campbell has fit like the proverbial glove. "In now way are we speaking badly of anyone, but it is nice that things are very upbeat on this tour," bassist Rick Savage said. "I can't remember when things

have been more enjoyable for us on the road. We haven't been out there for a long time, and we're enjoying every minute of it."

Metallica's James Hetfield has now regained use of the arm that was burned during a concert in Montreal last August. At the time, Hetfield (who was injured when a piece of equipment exploded on stage) was forced to miss a few concerts, and then was relegated to just singing. But after nearly three weeks, doctors cleared the charismatic front man to go back at it, full-steam ahead.

Poison have neared completion of their new album. According to vocalist Bret Michaels, the band's new material will surprise the group's longtime fans—and he hopes it pleases them as well. "Poison is different

now," he admitted. "But it's been a change for the better, at least in our minds. I think everyone will like this record because it's still Poison, but with a few fresh twists. It's the record I'm most happy with, and I've always liked what we've done."

Vince Neil continues to round out his new band. With the addition of guitarist Steve Stevens (who had to walk out on vocalist Michael Monroe in order to hook up with Vince), and drummer Vikki Fox (formerly of Enuff Z'Nuff) the ex-Motley Crue frontman now feel ready to enter the studio to start recording his first solo record. "These guys kick ass," Neil said with a wide smile. "When we got together to rehearse there's the kind of energy I felt when Motley Crue first started out. I really like that."

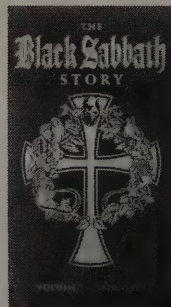
TIDBITS & ASIDES: Is Bon Jovi contemplating some special surprises for their upcoming world tour?... Is Kiss becoming frustrated by their inability to pack arenas on their current U.S. tour?... Has Guns N' Roses decided to release a full-length documentary at the end of their current world tour?

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ROOTS

BY ROB
ANDREWS

Each month, **Hit Parader** journeys back in time with a metal superstar to learn about his formative years. This issue's time traveler is Black Sabbath's vocal god, Ronnie James Dio.

Ronnie James Dio has seen an awful lot during his 25 year career in heavy metal. From his earliest work with Elf (a band that with the addition of guitarist Ritchie Blackmore would eventually evolve into the first incarnation of Rainbow), this pint-sized powerhouse has continually been at—or at least near—the hub of metal activity. Throughout the years his wandering path has taken him on a fascinating journey through Rainbow, Black Sabbath, his own band, Dio, and then back to Sabbath after a decade's feud between Ronnie James and Tony Iommi came to an end. Through it all, the intelligent, well-spoken and always philosophical vocalist has maintained a steadfast belief in both himself and in the metal form.

"I've learned many things over the years," he said. "But one of the major ones is that you can never predict what is going to happen in life. I don't think I would have imagined my career would have taken me back to Sabbath after all these years. I am, however, very happy that it did. I consider myself to be someone who understands the metal form, and I understand its history. To me Sabbath was the first true heavy metal band, and they're still the best. Nobody can play heavy metal riffs like Tony Iommi. I believe the true pioneers of metal must always be recognized. It's great that Sabbath's influence has affected so many of the younger bands out there; but when the original is still around, and making great music, the role those other bands play can be diminished."

On Sabbath's new album, **Dehumanizer**, Dio and Sabmates Iommi, Geezer Butler (bass) and Vinny Appice (drums) have provided a lesson or two to all those young upstart metal masters. Rarely in the band's long and often glorious history have they sounded heavier, nastier and more focused! But true to his feisty nature, Dio is never one to leave

BLACK SABBATH'S RONNIE JAMES DIO



PHOTO: ALEX SOLCA/PHOTOFEATURES

well enough alone. When it was pointed out to him that Iommi had recently told **Hit Parader** (in a very light hearted manner) how pleased he was that Dio's new Sabbath lyrics "didn't even mention wishing wells or rainbows"—both favorite topics over the years—it was enough to set RJD off on something of a tirade.

"Did he really say that?" he asked in contempt. "That sounds like something Tony might utter when he's in one of his moods. How stupid! How dare he criticize my lyrics! I think one of the troubles Sabbath has had over the years is that some members like to offer criticism while refusing to take control to change things. I've always believed that every band—like an army—needs someone in command to make the tough decisions face-to-face, not behind someone's back."

But with those harsh words out of the way, Dio quickly cooled down and began to once again praise Sabbath (particularly Butler, whom he called "unquestionably the best metal bassist in the world"). Evidently, he would have us believe that the petty ego problems that split the band asunder during their first incarnation a decade ago have been settled, and now a more mature and understanding

unit is set to reclaim their title as the Kings Of Metal.

"I don't want to give anyone the false impression that we were just foolish kids the first time around," Dio said. "I was 30 years old then, so we knew the score. The fact is that we've just realized that there was a chapter of our musical lives that had never been completed, and that we owed it to ourselves, as well as to the fans, to see what the next chapter might hold. Musically, I think we've returned Sabbath to the top of the musical pinnacle. I'm very satisfied with what we've accomplished. To me, this is the logical descendent of **Heaven And Hell**."

So the next obvious question becomes, what's next for Dio? After nearly a decade of fronting a band of his own, is he content to spend the rest of his musical life in Sabbath? Or does the lure of power and total artistic freedom afforded a solo performer still hold an appeal for him?

"Of course I want a band of my own again," he said. "I never said I was going to be part of Sabbath forever. But for right now I'm more than content—I'm very happy. This is the best heavy metal band in the world, and I'm honored to be part of it."

PAT TORPEY

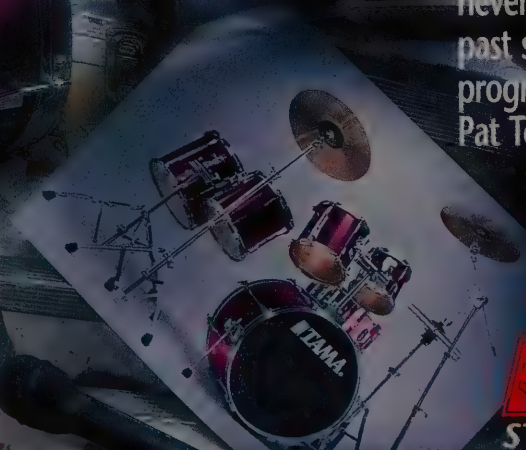
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High Stylin'

BY JODI SUMMERS

HEADBANGERS SPEAKOUT!

Rockers are supposed to make big bucks. So, after they've had a platinum album or two and are rolling in the dough, we want to know: What do you do with your money?

I've got a 50-acre ranch up north in Sonoma County, California. I've got a bunch of cars. And I've got houses here and there and I have a summer house up in Seattle by Puget Sound and I like to travel. I like to enjoy life.

Jack Blades
Damn Yankees

I bought a new house. I was tired of apartment life. A house gives me a little more privacy. My accountant usually invests in little things for me. I trust him a lot. He hardly lets me spend anything — and if I do, I usually get brain damage.

Mick Mars
Motley Crue

Financially, I'm not worried about it. I used to have money worries, now I don't worry about money anymore, so I have no more money worries. I know that everything I have is exactly what I was meant to have. I have acceptance of things being exactly as they're supposed to be at this exact moment in space and time. I was very much obsessed with financial security before which was making me like a crab in a bucket. In trying to get out of the bucket I would grab onto people and pull them down as if they were other crabs in the bucket. As soon as you get to the top of the bucket, someone else pulls you down, and that's the whole mentality of society to clamor to the top, being a status seeker and worrying about how much money you have. I have a house. I have a son. I have a wife, two dogs, two cars, a motorcycle, and I have a brilliant band.

Dave Mustaine
Megadeth

My shoes.

P.J. Farley
Trixxter

I try to be sensible with money.

Phil Collen
Def Leppard

I've spent some of my money, but not a whole lot of it. I have a townhouse and I have a couple of cars and I put a lot of money into motorcycles. I spend money on flying my family and people around all the time. I spent a lot of money on flights. Sometimes if we've got the day off, I'll rent a car and go

Def Leppard's Phil Collen: He believes sensibility is the key to handling money.



somewhere, to Salem, Massachusetts, or go to Canada, or wherever we're close to. So I spend a lot of money traveling. But there are some things I'll never get to see if I don't do it.

Rikki Rockett
Poison

A lot of times back in the clubs I would be completely broke. I wouldn't have any money and would borrow money

from my parents. They would always tell me, 'This is what you want to do and you're not going to be happy doing anything else. We're behind you, just don't give up, one day it will happen.' So that's what I did and it's paying off.

Perry Richardson
Firehouse

It's taken care of, but the idea of making money is that it gives you the opportunity not to worry about money. But who cares. Money becomes oppressive. If you have too much money it can become a weight on your shoulders.

Paul Stanley
Kiss

I don't spend it, I put it away for a rainy day and forget I have it.

Geoff Tate
Queensryche

I'm redoing my garage, I did it all in black and white checkerboard, like a winner's flag, and they're painting it black, and I put these lifts in so I can stack cars on top of each other.

Vince Neil

We all bought cool cars. Everybody did a little bit of damage to themselves, but it was constructive fun we were having. Every band, if they make a little bit of money they're going to spend it their first time around. Now that we're on a second album, I'm learning money management as far as what to do with my money.

Tim Kelly
Slaughter

I don't know about my solo money, even though I did get an exorbitant amount of money from Mercury Records because of what I've done in the past and what I'll do in the future. But I used any advance they gave me to make the record and finance my solo tour. The best musicians cost a lot of money.

Richie Sambora
Bon Jovi

I just do the things most people do, which is stand on the shoulders of guys with suits and ties who are supposed to be behind desks doing that kind of stuff... if it sounds like I'm avoiding your question, you bet I am.

Gene Simmons
Kiss

let us spell it out for you...

D.R.I.



dirty (dûrtē) ^{adj} -vile,
obscene, lewd, low,
contemptible



rot·ten (rôt'n) ^{adj} -bad,
morally corrupt



im·be·ciles (im bæ·silz) ⁿ
persons of defective
mentality, but above
the level of an idiot



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CAUGHT IN THE ACT

BY STEVE
ARDMORE

GUNS N' ROSES

Pete and Mike were ready to rock... oh, were they ready to rock! The two New Jersey natives had waited for a solid month, from the day they stood in line for over seven hours to get tickets, to see Guns N' Roses live. Yeah, they knew that Faith No More and Metallica were on the Giants Stadium bill too, but to Pete and Mike, nothing else really mattered — they were gonna see Guns N' Roses.

"I had missed out when they played the Garden," Pete said as he stood outside the stadium eying the babes in their summer cutoffs an hour before the stadium's doors were to open. "I wasn't gonna miss this chance — even if I had to spend all night on line — or buy tickets from scalpers."

Almost as if he was responding to a cue, just then a denim clad hustler shuffled by, hawking "first row" tickets for a hundred bucks a pop. On closer inspection the tickets proved to be nothing more than general admission floor tickets, "Yeah, but if you get in there early, you'll end up in the first row, I promise," the scalper said with straight-faced sincerity before moving on to find his next "victim." Pete and Mike wanted none of that action. Their lengthy stint on line had earned them respectable tickets in the stadium's lower tier "right on the football 50 yard line" chirped Mike. "Yeah, they'd be great seats for a Giants game," added Pete.

Slowly the pair wandered into the stadium, checking out all the merchandise that was available before plunking down \$25 each for a pair of G N' R T-shirts. "Hey, you know what we should do?" Mike asked Pete. "We should go find Vinnie, he's supposed to be working backstage security. I left about ten messages for him on his phone machine, but that wanker didn't get back to me. Maybe he'll get us a pass or something." "Yeah," replied a less-than-enthusiastic Pete. "That 'something' might be getting us kicked out of here. You know Vinnie, he's a pain in the ass."

After a few more minutes of banter, the boys decided to at least try to find their bud Vinnie in an attempt to get backstage. They knew it would be a long shot — and

they were right. As soon as they got within a hundred yards of the stadium's cavernous backstage area, two beefy security men stopped them. "Hey, where you two goin'?" one asked. "Hey, you know Vinnie?" Pete asked, "He's working with you." "Never heard of 'em," came the stern reply.

An alternative tact was employed as the two hopped the low railing separating the lower tier from the stadium floor. They quickly moved to the side of the stage where they did a quick "look see" for the ever-elusive Vinnie. "Hey man, look there," Mike yelped. While Vinnie was nowhere in sight, the boys feasted their eyes on a sight that made their hearts pound in their chest. A team of about 15 workers were busily scurrying, unloading Guns N' Roses' equipment out of a truck. Even being this close to "the action" was enough to satisfy them.

With Vinnie still nowhere to be found, and Faith No More's set scheduled to begin, the boys returned to their seat. They estimated it would still be about six hours before Guns N' Roses took the stage, and despite the musical interludes, the wait promised to be a long one. Thankfully for the guys, they discovered their seats were next to two unattached young ladies who were just as attracted to the Top Gunners as they were. Suddenly the six hour period didn't seem quite so daunting.

Hitting on the girls gave Mike and Pete a mild diversion during the Faith No More set — and the girls seemed to enjoy the gentle come-ons as much as the guys did. A short walk around the arena between sets cemented the new friendships, and all four made dates to get together the following week. Then it was back to their seats in time for Metallica's mind blowing three hour set. Everyone agreed that it was incredible — but it still wasn't Guns N' Roses. As soon as Metallica took their final bows, Mike and Pete started gearing up. They were ready, and they waited... and waited... and waited for the band to go on.

Finally after 90 minutes the stadium lights dimmed, and Axl and the band hit the stage. Mike and Pete got swept up in the sheer energy of what transpired for the next two hours, and the group poured every ounce of energy they possessed into such favorites as *Welcome To The Jungle*, *November Rain*, *Sweet Child O' Mine* and *Live And Let Die*. Their efforts united 75,000 fans into a raging, hormonal swarm willing to do anything the band asked. When Axl addressed his loyal subjects with the simplest of questions, the reply was deafening. It was a masterful display of power, manipulation, energy and, most of all, it was a brilliant display of rock and roll. It was all Mike and Pete could have hoped for.

"Man, I'm drained, totally 'drained,'" Mike said at show's end. "I'll never forget this night as long as I live."



Axl Rose: Putting on a three hour marathon of pure rock excitement.

PHOTO: ROBERT JOHN

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PICK HIT

BY HANK PETERS

T-RIDE

Eric Valentine, the drummer for the new California-based trio T-Ride is something of a prodigy. At the ripe old age of 22, the Palo Alto native already has a long list of production credits to his name (ranging from a rapper named Paris to Bay Area thrashers, Epidemic), including the self-titled debut release of his own band. Why does a major label allow a 22 year old to produce his own record? Evidently Valentine and band-mates Dan Arlie (bass/vocals) and Jeff Tyson (guitar) are not your standard party hearty rock contingent. In fact, according to Eric, perhaps T-Ride is too responsible for their own good.

"I've always been very focused, even from an early age," he said. "When I was 5 years old I realized I wanted to be a drummer, and I finally convinced my parents to buy me a drum set when I was 9. By the time I was 14, I was fooling around with cassette decks, trying to make a home recording studio. I knew that was the direction I wanted to take my life. I had a little portable 4-track, and would record my drum playing. Then I met Dan, and we started getting more serious about recording."

Valentine and Arlie met when they were still in their mid-teens, and they'd while away the hours listening to their favorite bands—Led Zeppelin, Van Halen and Queen—when not working on their own material. Slowly but surely their influences began to meld with their own unique stylings to produce a sound that was part classic '70s metal and part something new for the '90s. Soon they were joined by Tyson (on the recommendation of his guitar teacher, Joe Satriani), and the trio set out to carve out their own niche in the world. They were soon discovered by the legendary Bill Graham, who made the band his last managerial signing prior to his tragic death last year.

"Bill Graham, and his organization were a big help to us," Valentine said. "It's unbelievable to think that a man like

that—with so much vitality—isn't around any more. I think he heard something special in T-Ride, and that gave us a lot of confidence. We all want T-Ride to be something a little different. We're not content just to pump out the same riffs that have been around for years. What I want to do with T-Ride is see if heavy metal is a dead art form or if it's got some new licks left in it. Each song we record, we want to make each instrument sound like it's never sounded before. If it's just gonna be another riff, then what's the point?"

On their debut album, T-Ride has indeed come up with some amazingly inventive hard rock ideas. While on occasion the music takes a turn towards the

interesting. If people like it, that's great. But if not... hey, why sweat getting to the top? Sounds too much like work to me."

Arlie's slightly tongue-in-cheek attitude gives an indication that despite their dedication to their craft, these guys have developed a healthy perspective on the rock and roll rat race. They're not shy about letting people know the amount of work that's gone into their album, but at the same time, they don't want anyone to look at T-Ride as a soulless, smileless music machine. These boys know that rock and roll is supposed to be fun, and if it takes a bit of hard work to come up with something new, then that's fine with them.



T-Ride: "We're not trying to make any profound statements."

overly-technical on such tracks as their debut single *Zombies From Hell*, these boys have created something inventive, challenging, and most of all, entertaining. That, as it happens, is exactly the formula they were hoping for.

"This band is relatively simple," Arlie explained. "We're not trying to make any profound statements. We're just trying to write and play music that we find

"We really love spending time in the studio," Valentine said. "When we first signed our contract, the label asked what we were going to do with our advance money. I think they were surprised when we told 'em that we were gonna build our own studio. But we spend all our time there, just experimenting with sounds. That's how we've gotten this far, and we're not about to change now."

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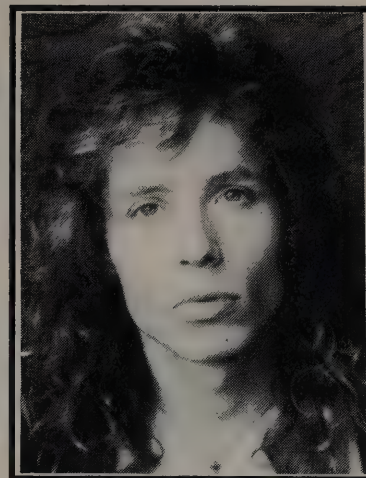
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HEAVY METAL HAPPENINGS

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Aerosmith have completed work on their latest LP, **Get A Grip**. Some sources within the music world had wondered if this record would suffer due to the band's upcoming break with their long-time label, Geffen Records. When asked about this, bassist Tom Hamilton offered, "If anything it made us work harder. At this stage of our career we don't have to be motivated by anything more than ourselves. At times in our past there were albums that had some throw-away tracks—but not anymore."

In the wake of L.A. Guns' surprising breakup last summer, some of that band's former members have been looking for gigs. Vocalist Phil Lewis is reportedly putting together a new band that may feature one or more former bandmates. But you can count on the fact that one of those guys won't be guitarist Tracii Guns, whose erratic personality is credited with expediting the group's breakup. "I don't think any of them want to point fingers," an in-the-know spokesperson said. "But there are plenty of bruised egos and hurt feelings."

Bon Jovi's latest release has silenced a number of critics who insisted that the group would never again release an album—at least not with the same personnel that made their multi-platinum late-'80s smashes. But guitarist Richie Sambora has got to laugh at such speculation. "We'd all read about how much we hated one another and we'd just shake our heads," he said. "We all admit that there was a bit of tension at the end of our last tour, but it was like a family fight; you get it out of your system and you make up. If anything, what we went through brought us closer together than ever."



PHOTO: GARY MALERBA

Aerosmith: Work on *Get A Grip* is now complete.

Lita Ford continues to search for a label. Dropped by BMG following a number of disappointing releases, lovely Lita is looking for an opportunity to land with a more rock-oriented label that would know how to better market her unique talents. Judging by the positive commercial response given her recent "Best Of" collection, it seems certain than Ford will

be getting the chance to record again in the near future.

Iron Maiden have been forced to scale back on their U.S. touring plans. Originally hoping to launch a massive arena tour that would rival anything the band presented at the peak of their popularity, both the American economy and

less than spectacular sales of their latest album, **Fear Of The Dark**, have made the British bashers reconsider the scope of their tour schedule. Still, Maiden will be touring America extensively throughout the fall with a show that bassist Steve Harris still calls "one of our best ever."

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107	B. B. King
711	Kiss
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667	Little Village
670	Live
674	Living Colour
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671	Nirvana
655	NRBQ
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706	Poison
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694	R.E.M.
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675	Ratt
705	Red Hot Chili Peppers
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638	Tesla
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685	Trider
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218	Mark Whittfield
274	Edgar Winter
153	Dwight Yoakam
661	ZZ Top

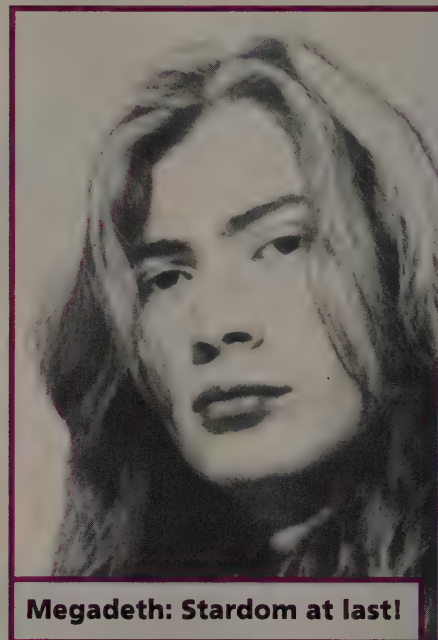
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620	Pennsylvania
617	New York
614	New England
609	Maryland/VA/WV
618	Ohio
621	North Carolina
605	Florida
601	Alabama/Miss.
624	SC/Georgia
611	Missouri
610	Michigan
625	Wisconsin/Minn.
626	Washington/OR
603	Arkansas/LA
608	Iowa/Nebraska
602	Arizona/NM
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627	Wyoming/ID/MT
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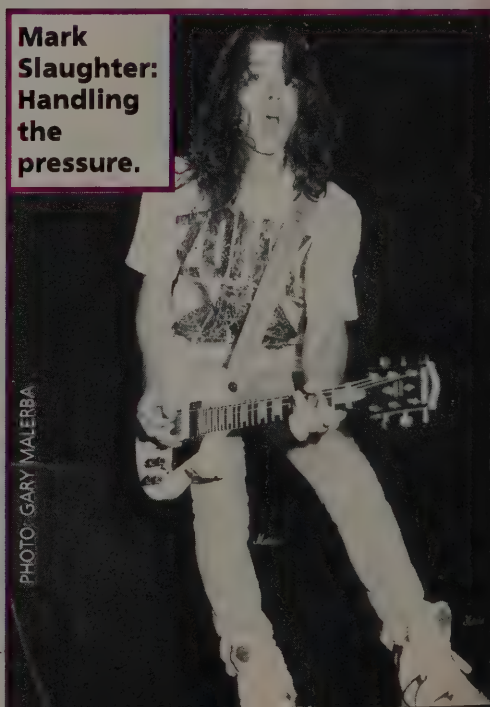
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Megadeth took it all in stride when their latest release, **Countdown To Extinction**, debuted at Number Two in the sales charts last July. While the album failed to hold that lofty status for long, band leader Dave Mustaine took it as a personal victory. "It's nice to see people react that way to the album," the controversial frontman said. "But it really doesn't mean that much. If you believe in the music you're making, that's all that counts."



Megadeth: Stardom at last!

Slaughter admit they're a bit perplexed over the inability of their latest LP, **The Wild Life**, to generate the kind of sales response enjoyed by their debut disc. Is it the economy? Is it the lack of a hit single? According to vocalist Mark Slaughter, it's a bit of everything. "Last time we had a big hit almost immediately," he said. "That didn't happen this



Mark Slaughter: Handling the pressure.

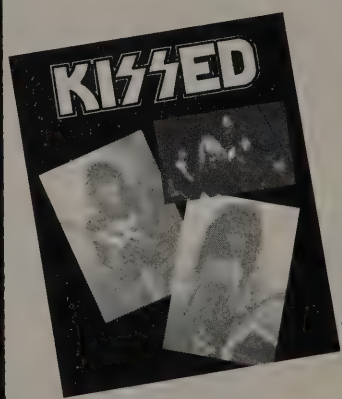
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time. So we've gone back to the old rock and roll way of doing things; touring and more touring until everyone gets a chance to hear the new stuff. Once they hear it, they'll like it."

Poison's Bret Michaels can barely restrain himself these days when he discusses the songs on his band's new album—due out in the late fall. "This is the most excited I've been about Poison and a Poison album in about five years," the blond vocalist said. "We're so inspired, and having Richie Kotzen with us has really drawn us all together as a band again. That's a real nice feeling to have—especially after what we went through over the last few years."

It's been quite a while since we last saw or heard anything from AC/DC, but now there's talk that the legendary Thunder From Down Under may be gearing up for a new album. A label spokesperson admitted that Angus Young and the boys are currently hunting for a studio in which they can record their next magnum opus. Should we expect any surprises from AC/DC on this upcoming venture? Hey, are you kidding? With AC/DC what you see has always been what you get!

Def Leppard, back on the road for the

first time in four years, say that once you get back on stage, it's like you never left. "I think we'd all agree that playing live is our favorite thing to do," guitarist Phil Collen said. "There are times when we're between tours when I have a hard time even going to another group's show. I'll see them on stage and I'm so envious. But now it's our turn to be up there again, and we're trying to make the most of it."

Kiss' Paul Stanley says that getting his band's latest tour together has presented a few unforeseen problems. "This is just about the most complicated stage set we've ever had—and with Kiss you know that's really saying something," Paul said. "Just getting the technology together has been difficult. You've got to know where to stand on stage at certain times so you don't run the risk of getting in the way of something. But that's part of the fun for us. We always loved new challenges."

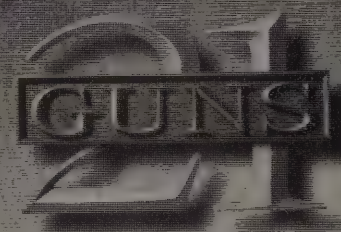


PHOTO: GARY MALERBA

Kiss' Paul Stanley: Their biggest tour ever.

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Extreme (A&M) 382*242

Great White—...Twice Shy (Capitol) 381*178

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Iron Maiden—The Number Of The Beast (Capitol) 410*571

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Infectious Grooves—The Plague That Makes Your Booty Move (Epic) 428*599

Ratt—Ratt & Roll 8191 (Atlantic) 427*799

Rush—2112 (Mercury) 424*911

Living Colour—Vivid (Epic) 370*833

Anthrax—Spreading The Disease (Island/Megaforce) 369*686

Poison—Open Up & Say... Ahh! (Capitol/Enigma) 368*688

Metallica—Kill 'Em All (Elektra) 363*812

White Lion—Pride (Atlantic) 359*471

Great White—Once Bitten (Capitol) 358*994

Megadeth—Peace Sells...But Who's Buying (Capitol) 351*346

Poison—Look What The Cat Dragged In (Enigma) 347*229

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Warrant—Cherry Pie (Columbia) 411*389

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"For us to find a guy like Richie Kotzen who's a very talented singer and a very talented songwriter is a godsend," admits Poison's lead vocalist, Bret Michaels. "He is going to take us in so many new directions and add so much to the band. It's bringing out a lot of things in us that have been kept down over the years. All these ideas are just pouring out onto the new album."

It's amazing the difference a change can make. Replacing guitarist C.C. DeVille with fret master Richie Kotzen has given Poison a renewed energy... right when it's most necessary. Although Poison has been a multi-plat-

made Poison his number one priority.

Over at A&M studios where Poison is recording their still-untitled new album with producer Richie Zito and engineer Jeff Hendrickson, there's the feeling that everybody understands what they are doing. Although this is Richie's first group project, he's been given to do things the way he wants to do them. No band members are sticking a meddlesome nose into the Kotzen music machine.

"If I had to describe the work environment for this record, I would use the word free," observes Richie. "We're recording in a very free environment. Everyone's very interested in what the

other person has to say, but we're giving each other the freedom to say it. There are no ego problems because we all have the same goal — to make a great record."

"When C.C. would cut his solos we would never stand in there to tell him what to play. So if he did anything on the albums he didn't like it's his own damn fault," declares Bret. "We're giving Richie that same kind of freedom."

Despite his tender age of 22, Richie is already a recording veteran with three albums under his belt. "Each of my solo albums was different," states Richie. "The theme of each was centered around what I wanted to do on

POISON

inum band since they released their first album, **Look What The Cat Dragged In**, their level of popularity has dwindled since they peaked with the quintuple platinum **Open Up And Say...Ah!** disc in 1987. Their last studio effort, **Flesh And Blood** sold an impressive

A NEW ERA

that one. My first record was an instrumental guitar record, that was pretty much geared for guitar players. My second record was a vocal record. The third record was another instrumental record with a lot of metal riffs. They were totally different types of records."

"There are no ego problems because now we all have the same goal."

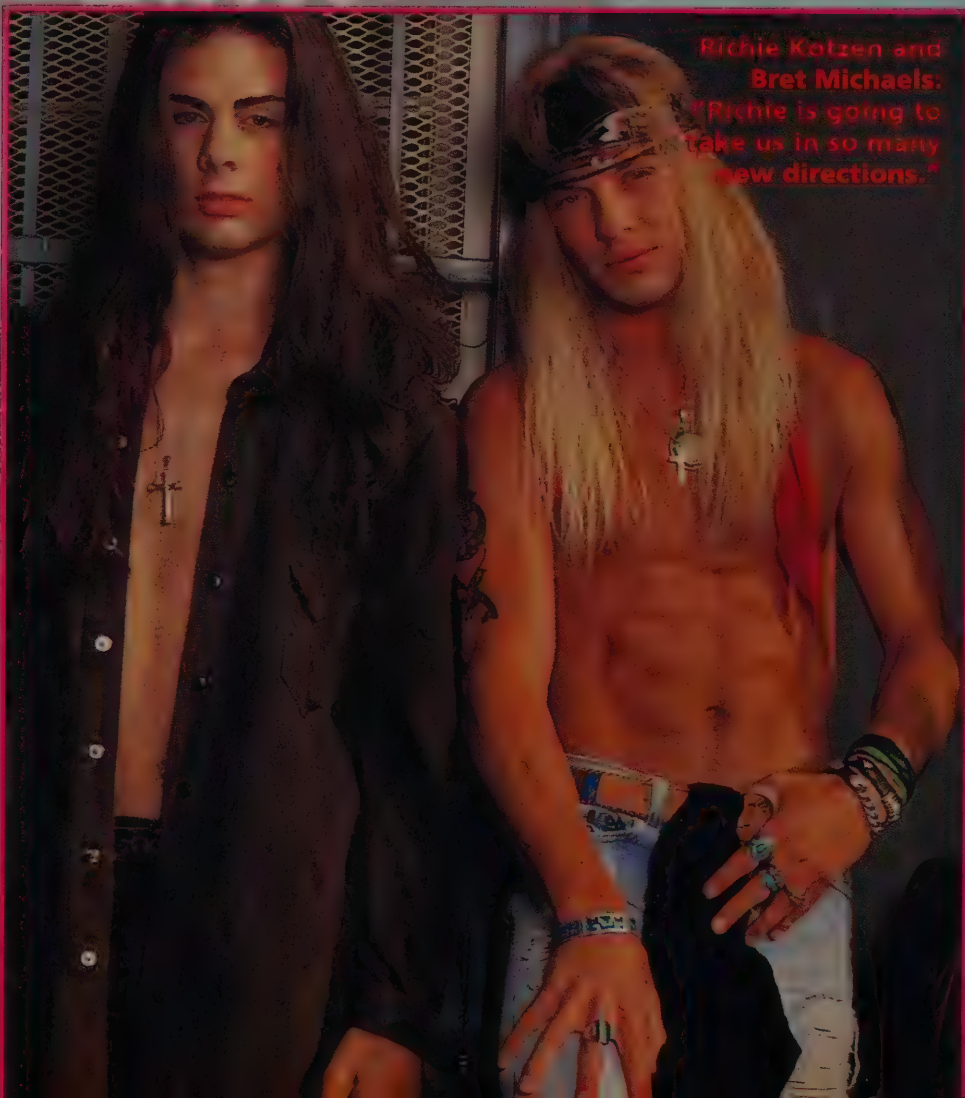
BY JODI SUMMERS

three million units, but last year's **Swallow This...Live** has yet to go gold.

Live, there had also been a big change in Poison. No longer were their concerts fashion fun fests with bras flying around their audience and a beaming Bret rapping a mile-a-minute at the audience. Last tour, there was a noticeable scowl crossing Bret's visage. Poison's onstage energy and enthusiasm level did not even measure on the meter. You got the feeling that playing a concert was a job, not a passion.

Poison desperately needed a change...Richie Kotzen.

Since Richie came into the Poison fold nearly nine months ago, there has been a noticeably different vibe in the band. Gone is the angry silence that reigned when C.C. was lead fretman and drugs were a vice. Now, there is a renewed enthusiasm. Bret is back to being his ever-jubilant self. Bobby Dahl, a contented new father, has a renewed dedication to Poison and was actively involved in the new LP's songwriting process. Even Rikki Rockett, whose clothing company, Old Ghost Designs, had been a primary project, has



Richie Kotzen and Bret Michaels:
"Richie is going to take us in so many new directions."

ALL PHOTOS BY ANNAMARIA DISANTO

BRET MICHAELS



HIT PARADER

Richie was about to sign a contract to continue his solo career when Poison nabbed him. So instead of gearing himself for another "I'm going to do as I please" album, suddenly Richie had to start thinking as a member of a quartet.

"Solo or part of a group, it doesn't make much difference, I'm comfortable with writing both ways," he admits. "When I was helping to prepare this record, I would write by myself, and when I came up with an idea, I'd bring it to the band. Some of the stuff that I brought in already had a melody and was pretty far along. Other songs we'd do together, I'd come up with an idea or Bret will come up with an idea, and we'd work on them together. Basically each song dictates its own way."

All told, Poison had 500 bits and pieces of songs which they turned into the 25 songs before they went into A&M Studios. Although the creative output is astounding, Bret insists it hasn't changed Poison's approach to music.

"Richie's writing style is different from C.C.'s, but it's not different enough to change Poison's overall vibe," he confirms. "It's the actual tone of the record and the sound of Richie's guitar that's the big change in Poison."

Bret and Richie will tell you all about these great songs that they've written, but probe for a title and all Richie will offer is a smile. "We have a lot of titles that are probably going to change because they're just working titles," he defends. "I'd rather not give any titles because they probably won't stay the same."

Humility is one of the many endearing characteristics that's going to make Poison fans embrace Richie Kotzen. He's an extraordinary musician who started piano at the age of six and is able to play and compose on numerous instruments. He has a great smile, and a head of hair that could make Jon Bon Jovi jealous. But his humility — the fact that he won't rave about

his attributes, or compare himself to C.C. — is particularly admirable.

"It's the most unpleasant thing for me to talk about myself or compare myself to others," Richie insists. "C.C. and I are different people, so we do things

different. I can't really say much about him because I don't really know him, I'm not familiar with C.C.'s style. I haven't analyzed it. I came into Poison because they liked the way that I played, not because I play like C.C."

Richie Kotzen: "We're recording in a very free environment."



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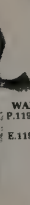
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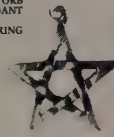
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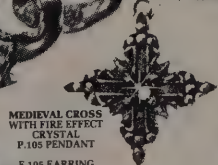
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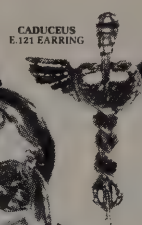
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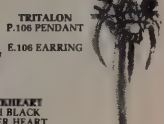
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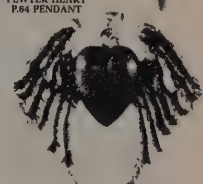
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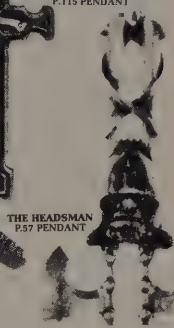
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E.106 EARRING



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WITH BLACK
PEWTER HEART
P.64 PENDANT



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BRONZE CROSS SURMOUNTED
BY A PEWTER SWORD
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BAT OUT OF HELL
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PALADIN
E.120 EARRING



WILLIAMS SERPENT
A PEWTER SWORD WITH
BRONZE SERPENT AND
SWORD HILT EMBEDDED
WITH A BLACK CRYSTAL
STONE
N.102 THONG



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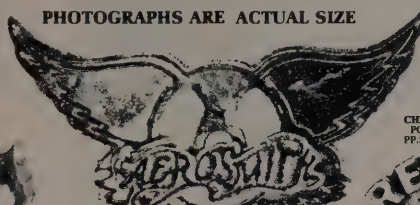
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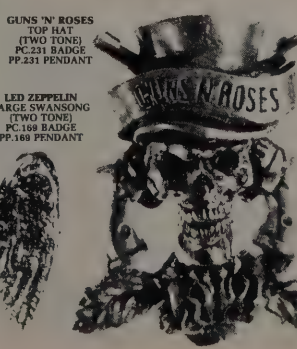
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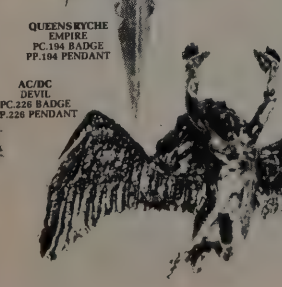
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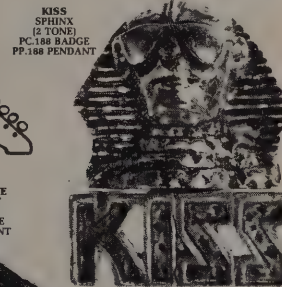
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ALICE IN BREAKIN' THE RULES

To many of today's music fans, Alice in Chains is just another one of Seattle's ever-popular grunge rock bands. However true, Alice in Chains is riding a wave of popularity soon to be tested after their successful Columbia debut album **Facelift**, which featured

the *Billboard* Top Twenty hit, *Man In The Box*.

According to bassist Mike Starr the style of their second full album, **Dirt**, is "heavier, heavier and more demented. But nowadays that's more commercial. That sells! Although people don't get

that yet... People like Nelson don't get it. The pure fact that Alice in Chain's appeal is primal and a bit angry has given us an advantage."

Alice in Chains was formed three years ago, when these four Seattle residents decided to join forces and combine their individual talents. Their frustrations and "incredibly hectic" times through the years became lyrical topics in their intense style of music. This history, when added to a seemingly innocent confusion about life's contradictions, serves to fuel a great deal of Alice in Chain's ideas for material.

"The writers of the songs on this album are all of us," Starr explains. "I wrote four, (guitarist) Jerry Cantrell wrote six or seven, (vocalist) Layne Staley wrote two, (drummer) Sean Kinney wrote a couple. But a lot of them are collaborations. I wrote a couple with Jerry... we share the writing." Starr confesses that his favorites are new songs *Hear the Voices*, *Zem Bones*, and *Rooster*.

Jerry Cantrell: He wrote a majority of the songs on the band's second album.

Starr credits "...real life, on the bus, gettin' angry," with being the impetus behind the new material. "You get angry, you write a song, or we get happy and we write a song like the Nelsons!"

Adding more levels to their notoriety, Alice in Chains recently played a "rowdy bar band" in the Cameron Crowe film *Singles*, starring Matt Dillon. In late May, the video was made in Seattle for *Would?* a song which appears on the soundtrack. This song is about Andy Wood, the poetic and extremely talented lead singer of Seattle's Mother Love Bone, who tragically died from an accidental and acute overdose of opiates on March 16, 1990.

Regarding a video's indisputable advantages for a song, and (in this case) a movie, Starr comments on MTV's past treatment of the band. "They forgot about us, but it don't matter. I understand that. We buried our own album anyways. Sony wanted to make another video... but we wanted to bury the album just because we didn't want



PHOTO: ANTHONY CUTAJAR

CHAINS

"Dirt is heavier than our first album—and more demented."

to hear it anymore. We could've gone platinum with a fourth video, but we decided not to. We decided to bury it and let **Dirt** take the first album platinum."

As Starr relates, this second album is produced by Dave Jerden. "Sweet gherkin Jerden, as we like to call him! Yes, he worked on our first album, he's worked on all Jayne's Addiction's albums, he mixed the Chili Pepper's **Mother's Milk**, and he's worked with the Stones, Frank Zappa, Talking Heads, and many other bands." But in Alice in Chain's case he shares the duties, or as Starr puts it, "He lets us do our own thing!"

Replying to questions of his bass sound, Starr replies "I can't tell you 'cause Eddie Jackson and Jason Newstead will steal it! No, Eddie Jackson told me what to do, so I did it, and I do it more than he does it. On the first album, I didn't

Vocalist Layne Staley:
Fast becoming one of
metal's most distinctive
stylists.

beat his, but on this album, I... He's gonna listen to the new album and get a stomach ache! As for Jason Newstead, Jason called me one day, before Metallica were making their new album and goes, 'How do you get your bass sound Mike?'... just tell him that I think he topped me, and I think it was great of him to do it, and I'm jealous! But I love my bass sound too," Starr exclaimed.

Remarking on another of Seattle's acts to enter the "signed" music scene in 1992, Starr adds that "Sweetwater's fine, a fine young act. I wish 'em luck. Sometimes they're great live, sometimes..." Speaking of other up-and-coming Seattle bands, "...Forced Entry kicks ass! Forced Entry'll be Seattle's next band... and Mudhoney! Write that they have really neat hair. No, I'm just kidding!"

Grunge-rock is definitely not Seattle's only sound!



PHOTO: JEFFREY MAYER

BABYLON A.D. PLAYING WITH FIRE

"We haven't accomplished that much yet—so we're really motivated."

BY ANDY SECHER

Second albums are the ones that often make or break a band's career. The old philosophy is that a band has their entire lives to put together material for their debut—but only a few months to come up with songs for their follow-up. Anyone following the rock world in recent months knows of a dizzying array of bands who followed up promising first efforts with less-than-spectacular sophomore releases. One band that's determined to break that pattern and utilize their second release as the springboard for stardom, is Babylon A.D. With that new disc, **Nothing Sacred**, vocalist Derek, guitarists Ron Freschi and Danny DeLaRosa, bassist Robb Reid and drummer Jamey Pacheco have set out to prove that the foundation they created with their 1989 self-titled debut was only the beginning of their hard rockin' tale.

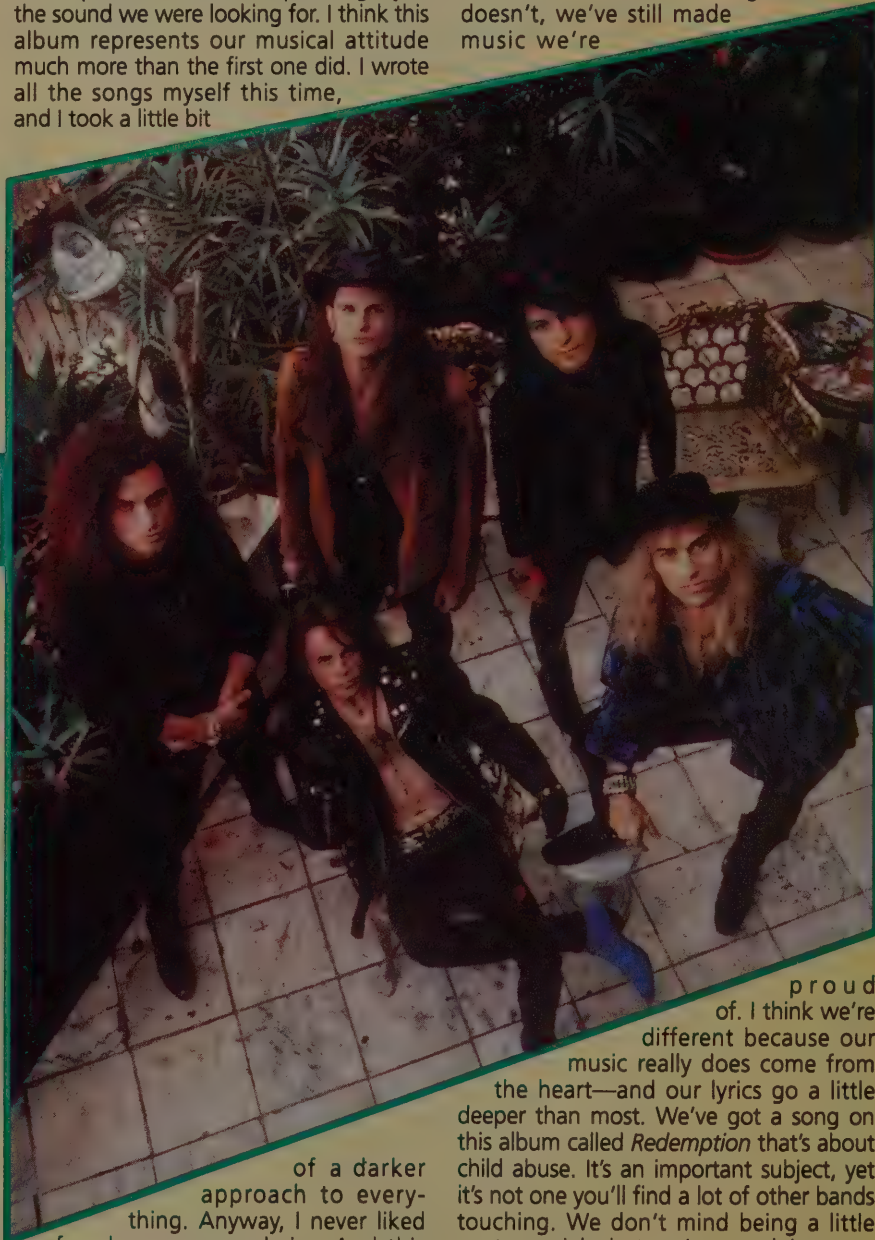
Babylon A.D.: "We never liked fun, happy, poppy lyrics."

"All the bands we listened to when we were first getting into rock and roll always showed a lot of diversity between albums," Derek said. "They weren't content to be one-hit wonders—to rest on whatever that had accomplished. In our case, we really haven't accomplished that much—so we're really motivated this time. What we've done on **Nothing Sacred** is write a lot of songs that aren't necessarily the type of things you'll hear on the radio or MTV. But they're great rock and roll songs. Doing that is what makes us happy."

It's certainly refreshing when a young band is willing to take some chances and play music from the heart. On **Nothing Sacred**, Babylon A.D. seem to have consciously turned their back on uplifting, fun hard rock tunes in favor of a darker, more mysterious blend of musical reactants. Such new songs as the bluesy *So Savage The Heart*, the country-tinged *Dream Train* and the balls-to-the-wall rocker *Bad Blood* give ample evidence that this Oakland, California-based unit is determined to make it to the top: their own way.

"One of the things we're really proud of

on this album is that we just set out to be ourselves," Derek noted. "We worked with Tom Werman (of Motley Crue fame) as our producer, and he helped us get just the sound we were looking for. I think this album represents our musical attitude much more than the first one did. I wrote all the songs myself this time, and I took a little bit



of a darker approach to everything. Anyway, I never liked fun, happy, poppy lyrics. And this album doesn't have 'em."

Babylon A.D. have come a long way since they started out in the Bay Area

back in 1986. It took them two years of slogging away on the local scene (mostly in biker bars) before they began attracting a share of national attention; within months they had landed a record deal and were in the studio recording a debut album that featured such radio-friendly cuts as *Hammer Swings Down* and *Bang Go The Bells*. While the album failed to turn Babylon A.D. into superstars, it developed a loyal national following for the boys and allowed them to contribute *The Kid Goes Wild* to the *Robo Cop 2* movie soundtrack. But as far as these guys are concerned, all that's just been setting up the release of **Nothing Sacred**.

"We're maturing, and it shows on this album," Derek said. "We're not trying to follow any trends, we're just being ourselves. If it works, that's great, if it doesn't, we've still made music we're

proud of. I think we're different because our music really does come from the heart—and our lyrics go a little deeper than most. We've got a song on this album called *Redemption* that's about child abuse. It's an important subject, yet it's not one you'll find a lot of other bands touching. We don't mind being a little controversial—but we're not doing anything just for the controversy. We believe in what we do—and we believe totally in Babylon A.D."

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FASTER PUSSYCAT

CAT SCRATCH FEVER

"When it comes to rules, Faster Pussycat really doesn't have any."

BY ANNE M. RASO

For those of you who have been asking "Whatever happened to Faster Pussycat?" over the past year and a half, you owe us one, 'cause we're gonna tell you. The Cats were working on their third LP, *Whipped*. The reason the recording process took so long was that Taime Downe and company scrapped the original 20 songs that they wrote in favor of the 14 new ones that appear on the album. "We didn't want to just put out an album that was O.K. just to have something on the shelves," he tells us. "Elektra has been really great about letting us take our time so we can put out something that both we and the fans are happy with."

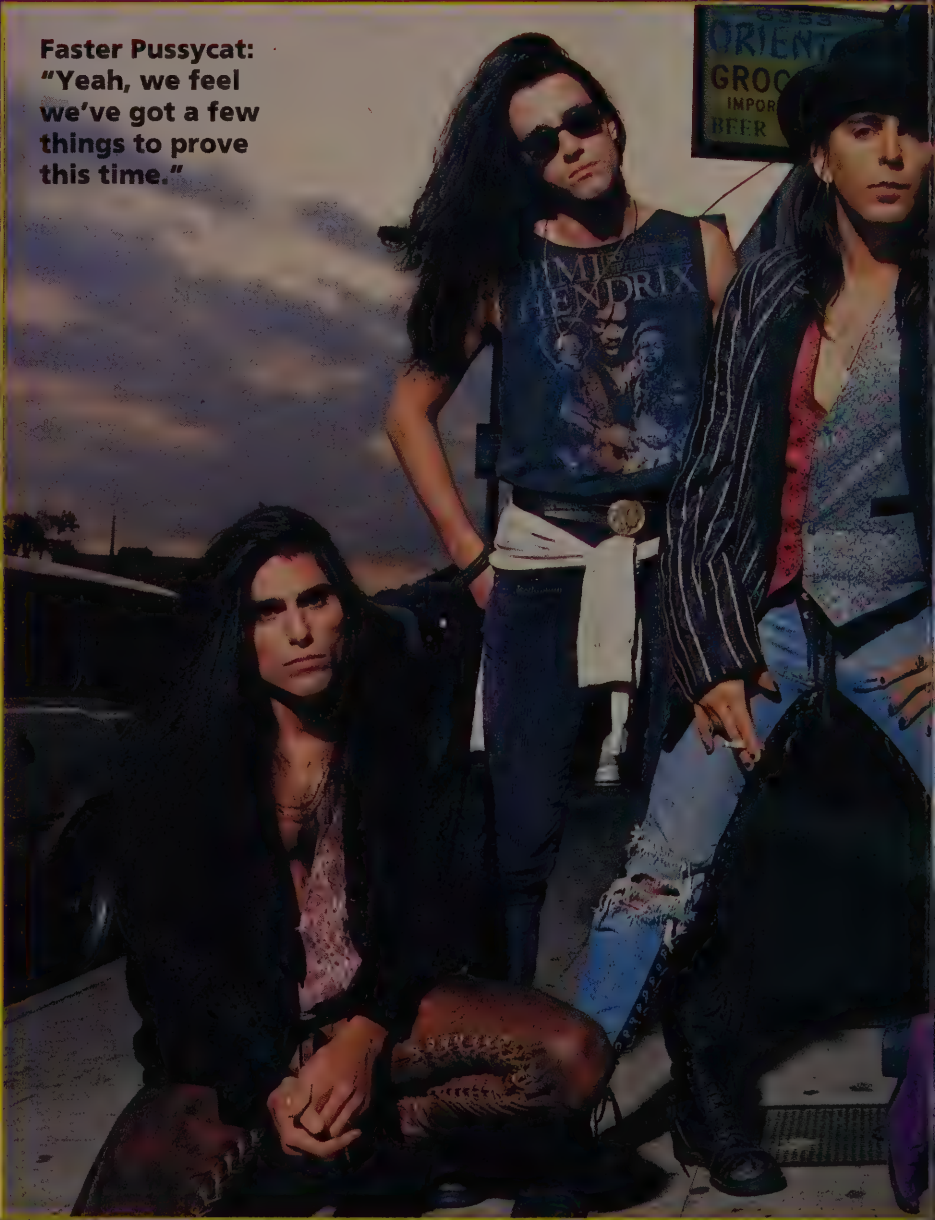
Personal problems within the band have put them on the slow track for a couple of years as well. In early summer 1990, Faster Pussycat had to replace drummer Mark Michaels with Connecticut-based unknown Brett Bradshaw after Michaels was jailed for heroin possession. (He was busted while on tour in Omaha, Nebraska.) Shortly thereafter, Taime Downe was arrested and jailed in San Antonio, Texas, on a charge of inciting a riot during one of the band's shows. Next up, the band was barred from playing on the campus of Indiana University when officials remembered the out-of-control crowds hovering around the campus when the Cats opened for Motley Crue the previous year. To top it all off, the band's A&R guy got fired and they wondered if they would get dropped by Elektra. As guitarist Greg Steele stated, "We've had some trouble in our band, but everything's cool now. I think part of the trouble comes from being in a rock band. We play loud and have this long hair, which makes us an easier target than someone like Anita Baker."

Still, through all the turmoil, Faster Pussycat have retained their excitement for recording and touring and have every intention to dazzle their fans with their new disc. Taime tells *Hit Parader* in confidence, "These days people are saying to me, 'When are you going to have another *House Of Pain*?' And I say, 'We have stuff better than *House Of Pain*.' I never even believed that *House Of Pain* would do what it did. I

didn't think it was that great of a song. I thought it was cool, but I just wrote a song about what it was like dealing with my dad. I didn't know it would affect so many people. Maybe a song off this record will do the same thing. We don't plan on these songs striking a nerve; we just write songs that we like and we think people will like."

Not surprisingly, when *House Of Pain* was released several years ago, it brought an onslaught of mail into the band's fan club, and Taime is still deriving inspiration from the fans' comments. He tells us, "I got a lot of letters from people about *House Of Pain* and the different situations they're in. I read a lot of my fan mail and it's pretty

Faster Pussycat:
**"Yeah, we feel
we've got a few
things to prove
this time."**



strange. I find that many of the letters deal with two topics — abuse and molestation — which I have not personally dealt with. But I did sing about these issues on a new song *The Only Way Out*. It's a cool song and will probably reach out to a lot of people."

When it came to writing for the new LP, the band really put their noses to the grindstone — working for days on one tune, then scrapping it and starting another one. When asked if any of the new material is a serious departure from the well-established Pussycat sound, Taime remarks, "When it comes to the rules of Faster Pussycat... we don't really have any. We just write whatever; we write all kinds of stuff. We've all got different influences and this record is definitely filled. Out of the 14 songs there are so many different styles. It's all Faster Pussycat, but even better. It's really cool; I can't believe it."

"After 14 months of rehearsing for this record, I said, 'I don't care what

songs we record — let's just get the record done.' I got sick of going to the same rehearsal studio every day. I just got tired of walking through the same door. But once we started doing the tracking, and I heard the guitar and drum tracks, I got really psyched and I thought, 'This is really cool.' My momentum really started going. I wanted to do the best job possible."

Of course, touring is on Faster Pussycat's schedule, and they hope to hook up with a major band in the near future. "Right now, we have no idea about the tour situation, but we'll definitely tour...if there's any tour we can get on. We've been lucky before, but who knows — maybe we won't be so lucky this time. If things don't work out, we'll head out on our own and play small theaters. We're going to tour for as long as possible."

What makes Taime sound a little uncertain about Faster Pussycat's next tour is his fear of last year's poor ticket

sales for every act from David Lee Roth to Jody Watley. "Touring nowadays is so difficult. I don't know if it's the bands the fans are just getting sick of or what. We were home during that pure hell summer last year. People were saying, 'Oh, it's the bands the people are sick of' or 'Oh, it's just the economy.' It could be a little of both. Maybe we should've opened for Garth Brooks last year — that would've been perfect."

Many fans are surprised to learn that Faster Pussycat still has "special guest" status after two near-gold LPs, but Taime would be the first to tell them, "We're not a platinum-plus band." He realizes that until the Cats reach platinum status, they can't write their own ticket when it comes to touring. Still, he appreciates having been given the opportunity to open for the likes of Motley Crue, Whitesnake, Kiss and others over the years. Taime says it gave the band exposure to fans they might not have ordinarily crossed paths with.

The now brunette singer reveals, "When you're playing in front of someone else's crowd, you're playing in front of 12,000 people who probably never heard of you. We can go to New York and sell out the Ritz or a club like that — that holds 2,000 or 3,000 — but if we play the Meadowlands with Motley Crue or someone like that, we can play to 10,000 or 12,000 people who have never heard of us before... and you turn those people on by putting on a good, hard show. That's just the basic theory of touring: if you're going to get out there and sell records and turn people on to your music, then you just can't play to your crowd exclusively."

"I'd actually much prefer to play in the smaller theaters, but you've got to play to big crowds to get a record moving. The ideal situation for me would be to go out with a big act about a week before a record comes out, stay with them for a couple months or whatever it takes to get a record moving, and then go out to smaller theaters and sell them out."

Through good times and bad, Faster Pussycat is grateful for one thing: being able to make a living doing what they love. Fortunately, Faster Pussycat's success hasn't made Taime Downe jaded. He concludes with a smile and a tug on his earrings, "When you're a young, struggling band playing in clubs, you dream about the day you get a record deal. It's your green card to being able to play music full time for a living. We're doing that now, and we're grateful for the opportunity. I don't care if our albums go gold or platinum... as long as we keep selling records for Elektra, or whoever, we're happy to do this. We'll just keep cracking away at it, and maybe, one day, we'll be really successful."



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HELMET

1.3 million dollars. Quite a large sum of money. It's the kind of cash you'd normally see handed over to Metallica to record an album, or to Bon Jovi as a contract re-signing bonus — or even used for one of Guns N' Roses' overblown, melodramatic videos. It's not the kind of figure an underground grunge-metal outfit from New York City would be offered as an incentive to sign with a certain label — yet that's exactly what happened. Helmet were

TOUGH AS NAILS

"People want something more honest in its conception and delivery."

BY JEFF KITTS

given that large amount — albeit stretched over a few years/albums — for playing mean, dirty, ugly rock with

no commercial appeal whatsoever. According to guitarist/vocalist Page Hamilton, Helmet's recording deal is a product of the times — and the times they are a changin'.

"I just think people are sick of a lot of the stuff they've been spoon-fed for the last ten years or so," says Page. "The focus has gone from music to image, and a lot of the clichés that rock was based on have become worn out. People are at a point now where they want something that's a little more honest in its conception and delivery."

The reason why Helmet makes for such a fascinating story is because these alternative-media darlings are currently being treated like potential superstars — and yet, by normal standards, they have none of the mainstream appeal found in bands like Def Leppard or The Black Crowes. This uncommercial-



Page Hamilton: "We just play music that the four of us enjoy."



ty is reflected in their second full-length album, **Meantime** — an album that sounds appropriately cheap and primitive, regardless of the finances at their disposal.

"We couldn't force ourselves into a situation production-wise that

would in any way alter what we do, just because we had the money to do so," explains Page. "We're a self-contained unit, and we don't need a producer to tell us what to play or what lyrics to sing or help us arrange the songs. We work as a live band, and our albums will always have a certain rawness."

"For us, the extent of experimenting in the studio was maybe trying different microphones — that's about it. As far as adding keyboards or samples and expensive effects — we don't have any patience for that stuff. To us, the performance in the studio is the single, most important thing. If we fooled around with different production techniques, it would take away from the urgency of our sound. There are mistakes on our record, but sometimes they lead to some of the more interesting moments in music. If we spent a year or two making an album, we'd get stale."

While Helmet had already been kicking it out hard on the New York City underground club circuit for three

won the acquisition of Helmet. Page explains why the band felt comfortable with Interscope:

"I think it was because we knew that we would have phone numbers of the people who make the decisions, pull the weight and who know what's going on. When all of this started happening for us, and all these major labels started wanting us, we approached it very cautiously. We weren't throwing our arms up saying, 'Wow this is great, we're gonna get signed!! Hooray!' We went about it very methodically, and we went with the label that would give us all the creative control. Plus, with regard to this band, we make all the decisions — the four of us. I mean, how can someone else say what's best for us? Only we know what's best, and that's why we chose Interscope."

"Plus, with big labels like Geffen, Warner Bros. and Elektra," Page continues, "if they put out ten albums this month, they'll stick with those just for the month — two months if you're lucky — and then they're on to the next

don't seem to appreciate any of their success or popularity. Granted, Helmet never intended to be treated like future rock stars — but that doesn't mean that, as long as they stay true to themselves musically, they won't be willing to embrace whatever good fortune comes their way."

"I think it's cool — it's flattering," says drummer John Stanier.

"You have no control over who gets into your music, and your only responsibility is to keep playing the music that you enjoy and to do it honestly," says Page. "Whether ten million people love it or just ten people, that shouldn't change your approach to playing at all."

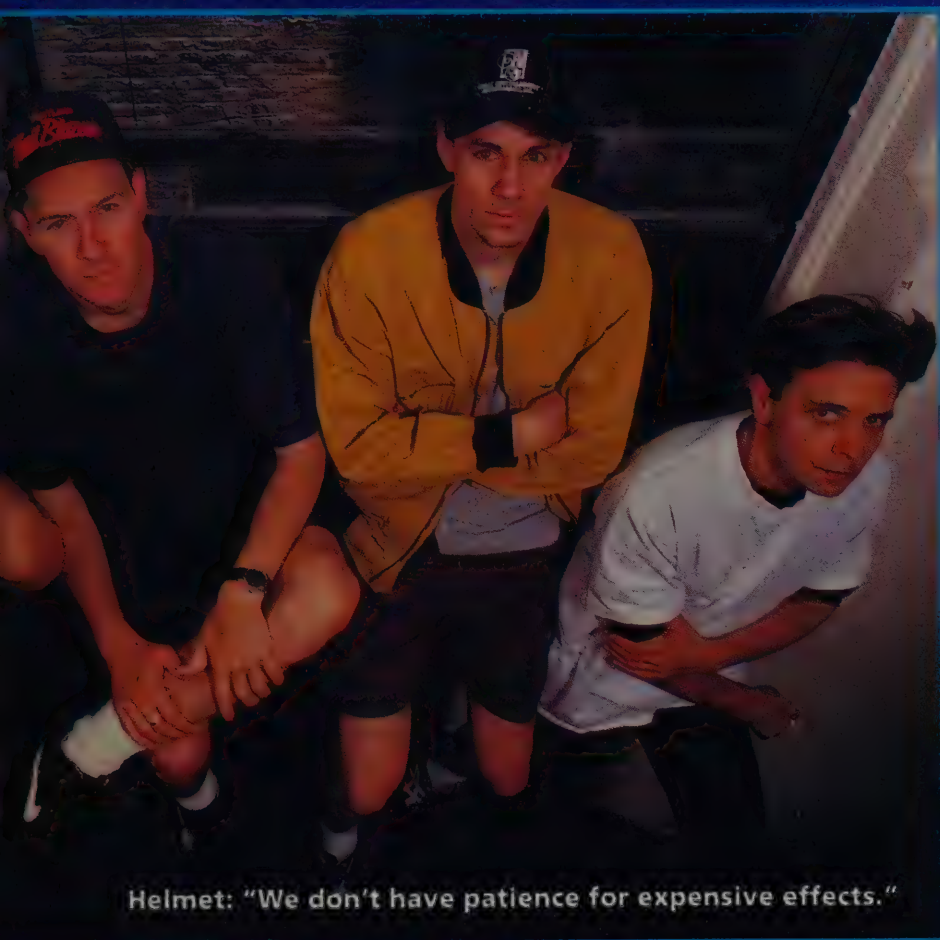
With **Meantime** already stocked on store shelves and causing quite a major stir in the music community, it's quite obvious that Helmet's once small-but-loyal underground local following will soon explode into a mainstream attraction. And, again, the band has no qualms about the popularity that awaits.

"We've never felt the need to be part of any closed club," explains Page. "We've always just played music that the four of us enjoyed. The fact that we're playing the same music that we were playing two years ago, and that more people are into it now, that's nothing for us to feel bitter about. But, we don't necessarily feel that any exposure is good exposure, either. We like to make sure that the people we do interviews with have a genuine interest in our music and are somewhat familiar with this band."

With all the money, praise and attention that's been heaped upon them in the last few months, and the fact that Helmet's career is just about to take off, the band is — not surprisingly — only concerned with their maturity as a band and being able to retain their overwhelming sense of pride and musical purity.

"We don't have any expectation like, if we don't sell 400,000 records, we're gonna bum out," admits Page. "That doesn't matter to us. We feel we have a certain amount of stability and security now to just worry about going on the road, playing music and recording. For me, I'm not looking at this like it's the beginning. We've been doing this as a band for three years, and now we're on our second album with a handful of singles. We would just like to continue progressing in a very natural way musically, and keep writing songs and working hard. We just want to keep putting out music, because that's what we love to do. It keeps it fresh for ourselves."

John "The Dreamer" Stanier concludes: "I just want a collection of Alfa-Romeos." Good luck, John.



Helmet: "We don't have patience for expensive effects."

years, the ball really started to roll for them late last year when they found themselves involved in a bidding war between major labels. In the end, it was the small-but-effective Interscope label — best known for its pop success with Gerardo and Marky Mark — that

batch of albums the following month. With Interscope, we're gonna get the attention that we deserve, and not get lost in the sauce."

Based on Page's comments, it's pretty clear that Helmet don't possess the same attitude as, say, Nirvana, who

GREAT WHITE

TIME OF DECISION

Great White needed a change. For ten years they had recorded at Total Access studios in Los Angeles' South Bay area... and when it came time to record the new album, **Psycho City**, the Great dudes needed something to inspire similar great musical moments like they had on their most successful albums **Once Bitten...** and **...Twice Shy**.

"We thought a change of atmosphere would be good," agreed vocalist supreme, Jack Russell. "We wanted to have the whole band together and working and living in the same place. So, we went to Santa Inez, which is up in the mountains on the other side of Santa Barbara. We rented a 79-acre ranch, pulled our mobile truck up to the door and recorded **Psycho City**."

Recording in a house instead of a studio made for some creative use of space. Each member of Great White: Jack, guitarist Mark Kendall, drummer Audie Desbrow, jack-of-all-instruments Michael Lardie, and temporary bassist Dave Spitz found themselves cutting tracks in the oddest places. "We had amps stuck in closets," laughed Jack. "I sang in this little bar area with swinging doors. We had a bass player's rig in the den and the drums were set up in the living room. It was great, a really good environment for us."

For the producers of **Psycho City** — Michael Lardie and manager Alan Niven, after years of twisting knobs at Total Access, finding themselves behind a new recording console was a challenge.

"It was strange — yes — different — yes — difficult — no," confirmed Michael. "I had to take a step back and apply the principles I first learned in engineering. The school of thought that I come from is 'Use the microphone, try to capture the sound of the instrument naturally.' It was a challenge to have to make a ranch house a studio, but it was a lot of fun."

Recording at the ranch was like being off at summer camp where songwriting is a group activity. If you check out the songwriting credits, you'll find that virtually the entire band collaborated on tunes like *Big Goodbye*, *Get On Home* and *Step On You*.

"Everybody was really into writing this time," Jack confirmed. "Living in the same place really made a big difference, we all got to put in our ideas, it wasn't like somebody was off doing something else and going 'I wish I'd have been around for that song.'"

While the Great Whites were recording up at Santa Inez, the schedule was easy. Wake up, exercise, have breakfast, get to work. Break time or the end of the day was when you were tired, or when it was dictated by the house ghost, Mr. Perkins.

"The Perkins family lived there 15 years ago, and the husband of the house decided to end his life, so there's supposedly a spirit around the ranch," recounted Michael. "When something went wrong with some of the equipment we'd go, 'Sorry Mr. Perkins, we'll stop for the evening.' Whenever we wanted some time off, the big joke was, 'the ghost is mad, we should take a break.'"

Psycho City is a transition album for Great White. Earlier albums **Once Bitten...** and **...Twice Shy** had gone platinum and double platinum respectively, but **Hooked**, last year's

"We rented a 79-acre ranch, pulled our mobile up and recorded **Psycho City**."

BY JODI SUMMERS

release merely went gold. After three years of sitting high on the hog, the response on **Hooked** was sobering, and Great White realized that this is a critical juncture in their career

and change was necessary.

"When we first met our old bass player, Tony Montana, he was a guitar player, but he played bass also," recalled Jack. "Over the years it got to where we could see that his real talent lay in guitar playing, and he should pursue that. So, everybody felt it would be better for him and better for us if he would just go on and pursue his

guitar thing. We wish him all the best of luck in the world. We had a lot of fun with him and he's a great guy. I hope he succeeds."

For **Psycho City** Tony was replaced with rock veteran Dave "The Beast" Spitz — a former member of Black Sabbath and older brother of Anthrax's Dan Spitz.

"Dave is a monster bass player. If he had six strings on his instrument, he would take two off and make a bass," laughed Jack. "We got to work with him once before, when we were on tour and Tony had to fly back home for some family thing. Dave learned all the songs in two days. He did the show just flawlessly," noted Jack. "When we thought about needing somebody for the record, Dave's name came up. We jammed one night, and after hearing him play without a clue to what was going on, we said, okay this guy's it. This is the best bass we've ever had on an album."

"Dave is very much a bass player, and he has a wider sound," agreed Michael. "That made a difference, the size of the sound as well as the sonic depth of record."

Although Dave melded brilliantly with the G.W. boys, he probably won't be heading out on the road with them in October. Great White needs a bass player who can sing so he can compliment Great White's subtly structured three-part harmonies.

"It's a bummer, because Dave's like the perfect guy, but we've got to have that three-part harmony," admitted Jack. "If we went to do the song *Rock Me* and we only had two parts in the background it would sound really weird."

Dave is now gone from the Great White picture, and for a brief moment at the end of the album it seemed as if Audie was going to disappear in smoke as well.

"Audie's big thing was to light his drumsticks on fire when the last song was done. The second to the last day, he had broken his sticks in half and piled them into the fireplace," recounted Jack. "He grabbed some butane, not realizing that when you squirt butane out of the can it turns into a gas, not a liquid. So he's squirting it all over the sticks thinking it's soaking into the sticks."

"I'm all the way across the house watching T.V. and all of a sudden the windows shake, and I'm going, 'What the hell was that?' One of the road crew guys comes back and goes 'Audie blew up, dude.' We run back to him, and there's Audie with his hair looking like Rasta man and his skin's all cooked. We took him to the hospital, they wrapped him in some bandages. He scared the crap out of us, but at least he's alive to talk about it."

Ah, it's all part of life in **Psycho City**.

RUSSELL & KENDALL



HIT PARADER

BON JOVI

THE BIG STORY

Jersey Rockers Return With **Keep The Faith**

BY B.J. HUDDLESTON

To many rock fans, being Jon Bon Jovi—or even being near Jon Bon Jovi—is the stuff of fantasy. After all, the fame, the fortune, the endless streams of nubile bimbettes are all any male aficionado could desire. And Jon himself (along with that aforementioned fame and fortune) remains a prime pick for any right-minded fan of the female persuasion. But, somewhat surprisingly, Jon Bon Jovi has never been that caught up in the high-gloss world of the rock and roll fast lane. Sure, Jon's had his share of fun in the back seats of limos over the years, and he's enjoyed every second of his time in the limelight, but ol' Jon isn't one of those rockers who lives to be in the public eye. In fact, when he's not working he's usually sequestered away with wife Dorothea, far from the spotlight, in one of the couple's two homes—one in the outskirts of Los Angeles, the other in New Jersey.

After a decade in the public eye, during which time this Sayreville, New Jersey, native rose from a local club attraction into the single most popular force on the hard rock scene, Jon and his band (guitarist Richie Sambora, drummer Tico Torres, bassist Alex John Such and keyboardist Dave Bryan) are now retuning their rock and roll engines. At the moment the group is sequestered in Little Mountain Studios in Vancouver, British Columbia, putting the final flourishes on **Keep The Faith**, their first album in three years. During the writing and recording of the album Jon has kept an even lower profile than usual, refusing to let even executives at his label venture near the studio. But now, as the disc's release date nears, Jon is finally ready to discuss what many are calling the most important album of his career.

"I've heard people say that too," Jon said with a laugh. "But all I know is that we've had a lot of fun working together on this one. It's been a while since we all were in the same place at the same time, and the time apart did us good. We all came into this project with a great attitude and a clear picture of what we wanted to do."

Hearing Jon discuss his band's positive attitude may surprise some—especially those who read the stream of media reports

over the last year indicating that all sorts of rifts had developed between Jon and guitarist Sambora. But quite evidently whatever problems did exist (and make no mistake about it, there were indeed some major problems), have now either been forgotten or temporarily buried in order to give Bon Jovi the strong musical foundation required to make the chart-topping "feel good" music that has become the group's calling card.

"Things have gone real well between all of us," Jon said. "I think it's natural that

when you spend as much time as we all did together you develop a few problems. Hey, I was spending more time with those guys than I was with my wife! We were on the road for a year straight following the last album, and that can cause problems even when you're dealing with your best friends. The whole thing behind this band has always been five good friends who get together to make music. I don't think that could ever change. If any one of us left the whole thing would change so radically. It wouldn't be the same, and I'm real glad it's something we don't have to even think about."

Still, despite Jon's positive words, it was widely acknowledged that his often dictatorial control over the band's musical output had forced some other group members to look for other creative outlets. Thus, when Sambora's **Stranger In This Town** album came out last year many within the rock community waited to see how well it would do. It was widely believed that if the album had done exceedingly well (over a million copies sold) Sambora might consider launching a full-time solo career. While the album sold a respectable number of copies (reportedly in the 300,000 range), it certainly told him that he needed to remain as part of the Bon Jovi empire.

"It was never my intention to leave Bon Jovi," Sambora now states. "But at the same time there was a lot of tension at the end of the last tour, and it made me kind of realize that I'd better check other things out if I wanted to keep paying my mortgage. The sales on the album had really nothing to do with my decision to stay in this band. I've said it before, and I'll say it again, Bon Jovi is Jon's band. If he still wants me, I'm here."

At the same time Sambora's first solo project was bumping and grinding its way up the charts, Bon Jovi's own first "solo" release—the soundtrack to the film **Young Guns 2**—was also out. Thanks to the hit **Blaze Of Glory** the record scaled the platinum sales plateau. While for most artists such a success would be a cause of celebration, considering the multi-platinum achievements of the last two Bon Jovi albums, the reaction to his album (which he

insisted was not a true solo album) caused him to rethink his dedication to the band that bore his last name. Needless to say, only months afterward, word began to filter out that Sambora and Bon Jovi had joined forces at Jon's New Jersey home and were feverishly writing new material for the next band album.

"People can read what they want into the solo records," Jon said. "But I don't think they're reading them the right way. They were fun to do, a chance to stretch out and work with some great people. It was a lot of fun, and I think Richie feels the same way. We needed the break. But that never meant that we were not going to do another

Bon Jovi album. It really wasn't a question of 'if,' it was a question of 'when.'"

The "when" turned out to be last April when the entire band relocated once again in Vancouver (where they had recorded both **Slippery When Wet** and **New Jersey**), to begin work on their new album. Once again working with producer Bob Rock, the band set about capturing the same magical environment that had helped create their previous record-setting smashies. Unlike so many contemporary acts that currently seem to be seeking some higher level of artistic fulfillment, the Bon Jovi boys merely wanted to create the camaraderie and atmosphere that had become their calling card. The music on this new collection may be startling to some, and it is a far cry in many regards from the straight-ahead pop metal that so many may have expected, but to the band—as well as to their legion of fans—the most important thing is the mere fact that Bon Jovi are once again a thriving musical force.

"I think there are a few radical departures on this record," Sambora said. "Certainly there are some very interesting new twists, but it's not like we went into left field for some of our ideas. We're not repeating ourselves, but when we all get together and play, there is a certain kind of music we make. There's nothing wrong with that."

If there are any radical new wrinkles in this still-unnamed new collection they include a more prominent role for Bryan's keyboards on a number of tracks, and a more bluesy feel to some of Sambora's tunes. Yet stop the spinning disc at just about any spot, and within seconds the definitive sound of Bon Jovi comes hurtling at ya'. After three years of waiting, it's exactly the sound millions of fans around the globe have been waiting for.

"It feels great to get everything going again," Jon said. "Now we're looking forward to the road. It's funny how after a few years, you really look forward to doing that again—but with a very different perspective on things. We've all grown up a bit, and that's good. But when you bring us all together we're just a bunch of kids again. We're the kids from New Jersey who are still ready to take on the world!"

**JON BON
JOVI**



HIT PARADER

SLAUGHTER

GRACE UNDER PRESSURE

"This album lets you fantasize about letting loose and breaking a few rules."

BY ANNE M. RASO

"My dad is usually the guy in the front row at Dio concerts," says Slaughter head honcho Mark Slaughter, calling in to **Hit Parader** from the men's locker room at a ski lodge 30 miles outside Las Vegas. "He's 76 years old and shows up at every concert in the Vegas area. My dad's a great guy; go up and say hi to him... he's at every show in the front row wearing a cowboy hat."

No doubt about it — Mark is from a cooler background than most of us, and maybe it was his parent's liberal attitudes about rock and roll that made him Mr. Go For The Gusto. Mark's got the whole rock star trip down pat (minus the ego, thankfully). He knows just what to say to the press, sounding honest and quotable at the same time. And when it comes to the fans...well, he still maintains one-to-one friendships with early Slaughter followers and invites them backstage when the band comes through town.

Right now, the Slaughter gang is touring to support their recently released second album, **The Wild Life** — and wild it is. Mark's lyrics touch on every subject from newly broken up love affairs to what the band was doing when the Gulf War broke out last year. There's something for everyone on **The Wild Life**, whether you're a die-hard rocker or a sentimentalist, and Mark's banking that it will be successful. As he once told a Chrysalis Records A&R exec, "Remember, we're from Vegas so we believe in winning streaks."

To help assure the success of **The Wild Life**, the band took many steps, including the ol' trick of making the title track the first single and recording in the same studio as used for their triple-platinum debut LP, **Stick It To Ya**. Bassist Dana Strum reveals that the band developed an extreme stick-to-itiveness the minute they hit beautiful downtown Burbank's Red Zone Studios: "We aimed to make a tight album, both musically and lyrically. I think of it as being on a big roller coaster ride of rock and roll — just as you think a song is moving in one direction, it will whip you furiously into another. All the different aspects of this band are represented on this album."

Adds Strum in a rare serious tone, "Our philosophy remains the same as it was on the first record. We just hope people give this album a chance, and once they do, they know there is nothing else these four guys would rather be doing. When it's all said and done, this album lets you fantasize about letting loose, breaking a few rules, and going wild — that is, after all, what rock is supposed to be about."

The boys only received a two-week break between completing their 18-month tour in support of **Stick It To Ya** (and its subsequent live LP) and starting on **The Wild Life**. But that turned out to be a positive move, as Mark explains:



Mark Slaughter:
"Nothing is ever
easy for this
band."

PHOTO: ANNAMARIA DI SANTO

"We were still on such a natural high from all of the great things that happened to us over the past two years that we all just took two week vacations and then met back in my living room. Once we got started, ideas just started pouring out of us."

Mark admits that he felt a certain pressure from fans and musical peers to meet the standards of the group's megasuccessful debut album, but decided that the group should record material that *they* liked above all else. "This band has a stay-hungry attitude, and we approach recording from the viewpoint of being *fans*. We're not too much different from the people who buy our records. We have the same taste in music and come from similar backgrounds."

Looking back on the band's seemingly sudden rise from having never played in a live situation to going on tour with the likes of Kiss and other heavy metal heroes, Mark reveals, "It seems like it happened overnight, and that it was painless and easy, but nothing ever is. This band is about more than going into a studio, laying down tracks in a few months and then going on the road. We have our hands in everything from promoting the album to getting the stage set designed. We're not the kind of band who lets other people take care of us and just say, 'Hand us a schedule of the interviews we have to do today. Can we get them over with as soon as possible? I want to go drive my Avanti around town.' We know that this is something you eat and breath. Once you give up putting in 100% — and I mean by all four band members — things start to fall apart slowly. The fans aren't stupid, either. They know when a group is just going through the motions."

If there is such a thing as a "key" to Slaughter's success, it's that the guys bring together fans from all walks of life. As Dana explains, "We've always put our cards down on the table and I hope that we bridged heavy metal with good songs that appeal to a lot of different people. We have never set out to change the trends in music or to set the world on fire with some here-today-gone-tomorrow thing. I hope that we set an example for other bands...to push them to write good songs for their crowds."

Although it's been said a million times by a million different bands, Slaughter really does make an effort to remain "real people." They may possess some of the trappings of fame (Mark's a sports car aficionado, for example), but the Slaughter members can usually be found in a hotel room or Mark's living room jostling around song ideas and eating Hershey bars. The idea of the "glamorous backstage life" is something that amuses a band who really knows the day-to-day realities of touring. Mark says, "A lot of people think that backstage is such a glamorous place: that you go back there and *Hit Parader* is waiting for you with a camera crew and that they're going to put you on the next cover. The fans don't realize that 'backstage' is basically a men's locker room that the hockey team uses."

Mark tells us that performing live is as good as it gets for Slaughter not only because of strong musicianship but because of the camaraderie within the band. "We joke constantly," he remarks. "We are always laughing. We have fun and we don't take ourselves too seriously. That's what rock is all about, anyway. Everyone in this group gets along just great because we all have one common goal: to put on a good show."

This quest to put on the best show possible is pretty obvious upon viewing the band's new home video — also titled *The Wild Life*. The guys spend a lot of time talking about their craft, musical styles and rapport with their fans. Just when you are on the floor in hysterics, the next scene shows the guys in an incredible studio jam. They've come a long way from just being "the band that rose from the ashes of the Vinnie Vincent Invasion." Slaughter has invented a whole new approach to being rock megastars: keep high standards, but don't worry too much.

Says Dana, "More than anything, we don't want to let the fans down. We're trying to work up a stage show that is reminiscent of the first one, but that throws in a lot of new twists. We don't want to be the band who's playing their asses off while everyone goes out to the concession stand for a beer. We never want to forget the people who put us here."

Dana Strum:
"Our philosophy
remains the same
as it was on the
first record."



WARRANT

NO PAIN, GO GAIN

West Coast Hit Machine Roar Back To The Top With **Dog Eat Dog**.

BY ANDY SECHER



Warrant (l to r) Steven Sweet, Erik Turner, Jani Lane, Joey Allen, Jerry Dixon.

PHOTO: NEIL ZLOZOWER

Warrant's Jani Lane was finishing up a meeting with his accountant when we hooked up for this interview. In light of the success his band has had over the last few years it's a safe bet that Mr. Lane's money man is kept quite busy. But, somewhat ironically, money is far from the motivating factor one might expect in Jani's life. When you talk to him you get the sincere impression that this is a man who writes, records and plays rock and roll for one reason—he loves it! If fame and fortune come his way due to his efforts, then that's great, but big bucks are far from the be-all and end-all of Warrant's existence. Take, for example, the band's new album, **Dog Eat Dog**, a stimulating collection of rockers that runs the gamut

from metal mashings to pop stylings. Did Lane write those songs to appeal to the millions of fans who've already responded to the group's two earlier multi-million selling smashes, **Dirty Rotten Filthy Stinking Rich** and **Cherry Pie**? Not on your life! Lane and bandmates Erik Turner (guitar), Steven Sweet (drums), Joey Allen (guitar) and Jerry Dixon (bass) are true rock and roll purists—a fact that was driven home during our in-depth interview.

Hit Parader: Jani, it seems like Warrant has gone out of its way this time to change its image. There's no more "pretty boy" look—it's all black leather and tattoos.


Jani Lane: I think, if anything, we were going for a non-image this time. We didn't go for the Seattle plaid shirt look

or anything like that. We went with black leather because we didn't want to give people something to comment on. We figured we were playing it safe. It's the way we feel most comfortable. We're not trying to look or act tough, and we're not trying to fit in with any other band. We just wanted the focus to be on the music rather than on what we were wearing this time. That's why I've got my hair pulled back in all the photos. I'm sick and tired of people wondering what brand of Clairol I use. If they want to ask me something, let 'em ask about the songs on the album.

HP: Do you feel that Warrant's image over the years has done the band more harm than good?

JL: That's a tough one to answer. Obviously we've done some things right, because we've had some success. But too many people placed all the emphasis

PHOTO: JEFFREY MAYER



**JANI
IN
ACTION.**

HIT PARADER

JANI LANE

HIT PARADER



on the way we looked for that success. It gets a little tiring to keep hearing that the only people who buy Warrant albums are teen-aged girls. Well, I hope they keep buying our albums, but I know plenty of guys who are into Warrant too. I think they're all scared that they'll be bagged by their friends who listen only to Metallica. But let's face it, if you listen to our album, then listen to Metallica or Guns N' Roses, nobody's really doing anything different. It's all been done before. If Axl Rose thinks he's doing something brand new by wearing wire rimmed round glasses in his video, forget it! They're a great band, but I don't buy it when some people feel that they're hip and we're not.

HP: What do you believe sets Warrant apart musically from the rest of the rock and roll bands out there?

JL: Me. Fans can't get me anywhere else. It's really that simple. As long as I write what I like, Warrant's music will stand out as being different—it'll always have a lyrical twist. I like to think that we have a special marriage of heaviness and melody. Also, I think we possess a focus that most other bands don't have. Most groups have a number of songwriters, and that inherently has an effect on a band's music. In Warrant, the guys give me a free hand to write all the music. I think that approach certainly has its benefits.

HP: The kind of radio friendly rock that Warrant plays has fallen a bit out of commercial favor in recent years. Does that scare you?

JL: First of all, I think that *Dog Eat Dog* is less radio friendly than our past albums, but that wasn't because that style has fallen out of favor with anyone—it just happened that way. It is a little strange out there these days because nobody knows what's gonna happen next with rock and roll. You look at the charts and you're convinced that rock is dead. Alternative stuff is happening, but there's just a sprinkling of hard rock that's selling. It is a little scary, but I'm very willing to live and die by the music on this album. It's the most dynamic record we've ever made. It's not like we followed what Skid Row did and tried to sound like a completely different band. We just made our heavier songs heavier and our quieter songs quieter. In many ways I look at this as our second album. The first two were done so quickly and so close together that I really didn't have time to make the records I wanted. In addition, the producer for those first two albums and I never saw eye-to-eye. I don't need a co-writer for a producer. I'll write the songs, let the producer make the instruments sound good. On this album Michael Wagener did just that.

HP: Is there one song on the album that means the most to you?

JL: As a writer you love 'em all. When



Turner and Allen:
Their six string
skills shine on
Dog Eat Dog.

PHOTO: LISA LAKE

you're writing 'em, they're each your favorite. At the moment I guess *Hollywood* means something special to me because it was my view of the place—where everyone is either a "have" or a "have not"—there's no middle class. I've been on both sides of that fence, so I'm kind of in a unique position to write a song about it. Another one that's special is *Bitter Pill* which I wrote just before my daughter was born. It's a very philosophical song, but the truth is that people who are full of philosophy are also usually full of crap!

HP: You made *Machine Gun* the first video from the album. Why did you choose that song?

JL: It's the first song on the album, so it made sense to make it the first video. Actually, it lent itself well to the video format, though it's so tough these days to come up with something that's a little different as far as videos go. Every director comes in with a "great new idea," but usually all they've got are gimmicks.

We used what I guess you could call "sports photography" in *Machine Gun*, so hopefully that made it a little different. It's a performance video, which is what we do best, but at least it's nice and clear so everyone can see what we look like.

HP: In a recent *Hit Parader* interview you took some shots at fellow rockers whom you labeled as "back stabbers." Have you gotten any negative feedback about your statements?

JL: (laughing) Oh no! The fact is there are a lot of backstabbers in this business, guys who'll be all smiles to your face then curse you out as soon as you walk away. They've got this attitude "my music's great and yours sucks." Hey, go screw yourself! I like my music, I admit that, but I've got a lot of respect for other people as well. I'm not in competition with them, and they shouldn't be in competition with me. Thankfully, there are a lot of good guys in this business as well.

METALLICA





HIT PARADER

PHOTO: ROSS HALLFINZLOZOWER

KISS

Kiss' Paul Stanley strode down New York's 57th Street like he owned the place. Walking east from 8th Avenue towards his hotel on 6th, Stanley assumed the brisk pace of the native New Yorker he is, crossing the street in the middle of the block and casting a "drop dead" glance at a cab driver who dared to blast his horn when the long-haired rocker made a quick step in front of his car. As he walked, the always-charismatic guitarist was almost constantly stopped by a stream of well wishers and fans who wanted to touch, talk to or merely procure an autograph from one of metal's true living legends.

unfortunate that New York really hasn't kept that kind of scene going over the years. But I don't know if that many people really associate Kiss and New York anymore. I like to think that we're a band that's equally at home everywhere we go."

Certainly over the last 20 years Kiss has gone just about everywhere on planet earth. From Tokyo to Topeka, from San Francisco to Sao Paulo, Kiss has been, seen and conquered! Today, with their latest album, **Revenge**, once again placing Stanley and bandmates Gene Simmons, Bruce Kulick and Eric Singer at the top of the rock hierarchy, it seems that world-

Kiss a bit and toward his myriad of other projects—including movie roles, production gigs and his own record label—Simmons seemed to give up this theatrical concert high point. But now, with his commitment to the band back at 100%, what could be a more appropriate way of heating up the evening's proceedings?

"I've stated on a number of occasions that over the last ten years I don't feel I've upheld my end of Kiss," Simmons explained. "I was off doing twenty other things while Paul was here writing and taking care of more than his share. I'm happy to say that I've found my balls again. It was just time for me to exorcise all that other stuff and get back to what was important. And now that my commitment is totally back to Kiss, I felt it was appropriate to bring back the fire breathing. The crowd has always loved it, and I kind of enjoy it too. It's all part of making sure this is the best Kiss tour ever."

In addition to the group's recommitment to the Kiss cause, there have been a few new changes in the band that have caused more fan scrutiny than ever to fall upon the band. Paramount among these has been the emergence of new drummer Eric

THE STAR TRIP

"When the flames hit the ceiling they shot right to the back of the hall."

BY ROB ANDREWS

"Most of those people must be out-of-townners," Stanley said with a broad smile. "Most New Yorkers are just too cool to approach anyone on the street and actually talk to them. I don't really feel at home in New York anymore. I've lived out in L.A. for quite a while now, and I don't even keep a place here anymore. New York is still New York—there's no place else like it on earth. But when I come here now, I just stay in a hotel, just like it's anywhere else on the road."

New York may now be little more than a stop-over for Stanley, but he still knew all the right moves as he cut his way across town. First came a stroll past the Hard Rock Cafe, where the lines of patrons waiting to get in could barely believe their eyes when a true blue Rock God ambled by. Then, though he'd never admit it, Stanley once again crossed the wide boulevard so he could enjoy a similar reception in front of the rival Planet Hollywood. When the astounded throng outside that establishment called out in excitement, the ever-in-control Mr. Stanley offered a smile and a warm "How ya doin'?" while never even slowing down. As the old saying goes, you can take the boy out of New York, but you can't take New York out of the boy.

"You always hear about bands from L.A., or before that groups from London, and that was supposed to mean something," he said. "We were part of a scene in New York too, at least in the beginning. There were groups like the New York Dolls that really opened the way for Kiss. It's kind of

wide demand for Kiss has never been greater. Already the group's European tour has been a sold-out smash, and now the American leg of their year-long road trek has just begun, and the band expects to smash some records, both figuratively and literally, on this side of the Atlantic as well.

"This tour has really been a good one for us," Stanley said. "We warmed up for it properly by first playing those club shows around the U.S., then going over to Europe, where we've always had a great following. We were able to get some of the little problems worked out over there. One of the things we wanted to do was make sure all our new pyrotechnic tricks were working. So one night in Cardiff, Wales, we lit one of these 15-foot high fire trees. We hadn't noticed that the ceiling of the place we were playing wasn't that high, and it was made of metal. So when the flames hit it, they shot right to the back of the hall. Nobody was hurt, thankfully, but it showed us that you're never too old to learn a few lessons. There's a lot of fire in this tour—including Gene breathing fire for the first time in quite a few years, so we're just making extra careful that every place is ready for us."

So Gene Simmons, that ol' long-tongued demon, is breathing fire again. As any Kiss fan worth his weight in guitar picks knows, Simmons' fire-breathing antics were long a staple of the band's live performance—especially in their old Costumed Crusader days of the mid and late-'70s. But in recent years, as his attention wandered away from

Singer as a vital member of Kiss. Long renowned as one of the best in-concert performers in rock (a fact noted by Singer's past employers, including Alice Cooper, Badlands, Lita Ford, Black Sabbath and a certain Mr. Paul Stanley), Singer's dynamic stage performance has added high octane fuel to the band's already burning artistic fires. Has he felt the pressure of touring the world with Kiss? Well, if he has, Singer isn't letting on.

"It isn't like this is the first time I've played big arenas," he said. "I've been very lucky in that I've had a lot of good opportunities throughout my career. But if you think I'm not saying that playing in those arenas with Kiss isn't the highlight of my career, you're crazy! I love the music we play—whether it's the stuff that I played on **Revenge** or the classic older stuff. It's great rock and roll! Everyone in the band has been very fair with me, and so have the fans. I think they all realize I stepped into a difficult situation when Eric Carr died, and they've accepted me. That's all I can ask. I'm not trying to make them forget Eric Carr—or even Peter Criss. I'm just doing the best I can to contribute to Kiss."

"This is absolutely the best lineup that Kiss has ever had," echoes Stanley. "That's not meant as a put-down of anyone who's ever played in this group. But right now with Gene putting his heart and soul into the band, and Eric and Bruce adding so much, Kiss has never been stronger. To me this is KISS, all in capital letters, and that's the way it should always be."

PAUL STANLEY



HIT PARADER



not just a hard rock band either. **HP:** *III Sides To Every Story* is an unusual title for an album. Why did you choose that one? **GC:** It kind of goes along with what we were just talking about. We divided the album up into three sections that show the different styles of music, the musical moods and grooves that make up Extreme. We wrote 15 songs for this

Gary Cherone: "We've always had a lot of confidence in ourselves."

album, and when we got into the studio we realized that we wanted to record all of them. So we had about 75 minutes worth of music—which is more than an album's worth—if they still made albums—yet not quite enough for two albums. What we had was enough for three sides. On top of that, this is our third album.

HP: What was the point of dividing the album up?

GC: The *Pornograffiti* album went through a lot of musical ups and downs. The moods and grooves changed so radically from track to track. This time we decided that we

EXTREME

PLAYING THE ANGLES

"We're not a band that just writes ballads, that's for sure."

BY ANDY SECHER

When we last heard from Extreme, they were riding off into the sunset, their multi-platinum smash album, *Pornograffiti*, tucked securely under their arm. That surprising hit, supported by such MTV-friendly ballads as *More Than Words* and *Whole Hearted* became a "yuppie" favorite; a rock album that was "safe" for everyone to listen to. Now Extreme are ready to return to the scene with a new collection of tunes, *III Sides To Every Story*, that helps set the record straight. Sure, there are still some pretty ballads here, but the key word to *III* is diversity—the album features three sides of music (get it), one heavy, one friendly, and one experimental. Anyone who thought that they had Extreme all figured out after hearing their hits is in for a very rude awakening. Vocalist Gary Cherone, guitarist Nuno Bettencourt, bassist Pat Badger and drummer Paul Geary are out to

prove that they're one of the funkiest, fastest, heaviest bands around—even if they do write an occasional hit ballad. We recently discussed Extreme's two-faced (or should we say *III* faced personality) with Cherone.

HP: Gary, does it concern you that some of the people who are going to buy *III Sides To Every Story* are going to expect just a bunch of *More Than Words* singles?

Gary Cherone: That's unfortunately true. We got some feedback last time from people who bought the album after hearing the songs on the radio or seeing them on MTV who got home, put the album on, and then got blasted by *Get The Funk Out*. They weren't ready for that. We always knew that one song was never gonna tell our story. Not even a few songs could do that. Our entire song catalogue is what does that. We're not a band that just writes ballads, that's for sure. But we're

wanted to keep a mood together for more than a song or two. So we begin the album off with a side called *Yours* which is where you'll find all the heavy, funky rockers. There are six songs in that section, and it really rocks from start to finish. It's really relentless. Then comes the *Mine* side which is where a song like *More Than Words* would have been. But the songs this time are darker and moodier. Hell, they're a little depressing, to be honest. We don't really play acoustically there, but there is a piano on a number of the songs. Then comes the side called *The Truth* which comes close to being our stab at a concept. There are three songs that blend into one—it's our *Trilogy Of Terror!* Actually, we recorded those songs at Abbey Road Studios in London with a full orchestra the day after we performed at the Freddie Mercury Benefit last April.

HP: You have us intrigued. Tell us more

about this "concept."

GC: It's a little hard for me to explain in words—which is why I guess I'm a lyricist (laughs). It's about a journey, in some ways, it's a trip through life. The whole side is called **Everything Under The Sun**. It begins with a song called *Rise And Shine* which is about a new day beginning—a fresh start to life. Then there's *Am I Ever Gonna Change?* which is about the way life forces things unexpectedly upon you. For us, the success of **Pornograffitti** served that purpose. Then the final section of the side is called **Who Cares?** which talks about how everyone must realize their faults and deal with them. All in all, it's very experimental and very different for Extreme, but with the orchestra the whole thing kind of reminds me of Walt Disney's **Fantasia**.

HP: You mentioned that the second side of the album is very dark and depressing. Why would a band with a platinum album and the whole world at their feet be depressed?

GC: Good question! The fact is that we started writing this album after **Pornograffitti** had been out for about five months. At that point it looked like the record had hit the same roadblock our first album had come up against. It had stopped selling, and there wasn't even the hint of a tour on the horizon. Instead of sitting around and feeling sorry for ourselves, Nuno and I started writing songs. A lot of the ones we wrote at that time ended up on this side of the record. So we were depressed at that time. But just because things took a turn for the better we saw no reason to get rid of some really good songs.

HP: You discussed playing the Freddie Mercury benefit. How did it feel to mix with people like Robert Plant and Metallica?

GC: There's no question—and I don't mean to put Extreme down by saying this—that we were the new kids on that block. We were hanging out with legends like Plant, Elton John, David Bowie, Queen; it was incredible. Those were all our heroes when we were growing up. Even the bands from our generation that were there—Def Leppard,

Metallica and Guns N' Roses—were pretty heavy. We were honored to be there; it was one of the highlights of our lives.

HP: Is it hard for you to realize that Extreme is playing with the "big boys" in rock now?

GC: In certain ways it is. We've always had a lot of confidence in ourselves,

but we never expected to be on the same stage as Queen! We're very happy with where we are on both a commercial and musical level. We've taken some chances on the new record, but we feel we've pulled it off. We've tried to please everyone with this album, but most of all we've pleased ourselves.



Nuno Bettencourt: His guitar licks now rank among the most inventive in rock.

PHOTO: ANTHONY STROPPA

LIVE ON STAGE

MEGADETH

Megadeth have broken out of the shadows! With the success of their latest album, *Countdown To Extinction*, these seminal thrash masters have established themselves as a band for the ages. Nowhere does their true magic become more prominent, however, than when Megadeth is putting the pedal to the metal live on stage.



PHOTO: RICK GOULDMEY

Nick Menza: The pounding drum monster behind *Countdown To Extinction*.



PHOTO: GREG MASTON

Dave Ellefson: "This band is so tight now—it's almost scary."



Marty Friedman: He enjoys three co-writing credits on Megadeth's new LP.

PHOTO: GREG MASTON

A high-energy photograph of Dave Mustaine performing live. He has long, wavy, reddish-brown hair and is wearing a white button-down shirt. He is singing intensely into a silver microphone, with his mouth wide open. His left hand is positioned on the fretboard of a black electric guitar, which is visible in the lower half of the frame. The background is a bright blue sky with a jagged, torn-paper-like yellow border separating it from the dark, shadowed area behind him.

**DAVE
MUSTAINE**

HIT PARADER

ANTHRAX BEATIN' THE BUSH

"We were working with John three months before we could even announce he was in the band."

BY JENNIFER FUSCO

In the past year, the heavy metal world has been rocked by announcements from big-time bands that their lead singers have departed — either by choice or by force, depending on who you talked to. Anthrax was one of those bands. After a seven-year stint with the thrashers, Joey Belladonna was out — and the rest of the members of Anthrax — guitarists Scott Ian and Dan Spitz, bassist Frank Bello and drummer Charlie Benante, quickly set out to replace him. Although they auditioned several singers, they really only had one person in mind — Armored Saint's John Bush. Bush's band was still together but struggling, and it took some convincing before John ended his decade-long alliance with the Saint.

Before the agreement was official, there was plenty of speculation about the new frontman as John had suspiciously been seen around New York and L.A. hangin' with the Anthrax guys at various gigs. Finally, a confirmation came and we were able to spend some time with John and Scott during a break from their recent writing sessions to discuss the future of Anthrax.

Hit Parader: You must be glad that you can finally talk about your new lead singer.

Scott Ian: Oh yeah. It wasn't that we couldn't talk about it. We just couldn't talk about it to magazines and stuff like that. I talked about it all the time, but I couldn't be officially quoted.

John Bush: But it's done now, so we can talk!

HP: What took so long to make the announcement?

SI: Legal stuff, basically. We couldn't even say that Joey was out of the band for a long time. We were working with John probably three months before we even said anything, because of the contracts he had with his record label and his band. It was a touchy situation and the last thing we wanted to do was piss anybody off.

JB: After a while, I was thinking, "this is stupid"

and I felt kind of in a limbo stage. I was working with the band and people knew, but... this was a hard decision and once I went with it I wanted to go completely gung-ho with it and then I was being prevented from doing it.

HP: How did you get together?

SI: John was, if anything, the first name that was ever even talked about once we knew that we were going to make this change. We were out in Los Angeles months and months ago, and it was pretty much right after Joey was out, and that's when we first got in touch with him. We had him come down to this rehearsal studio that we were in in Burbank. He didn't even really have time to learn songs or anything. We called him, he came down the next day and we jammed for two or three hours on everything from U2 to Black Sabbath, Living Colour to Aerosmith. All kinds of stuff. It just went really well. There was a certain vibe there. We had auditioned already probably about six people, but even from the beginning we knew we wanted John.

HP: What was your first reaction when Scott called?

JB: I was a little apprehensive. I was like "Me? Are you sure you're interested in

me?" It wasn't because of any lack of confidence, but I just never really saw myself playing in Anthrax before. We played, and I guess I had my hesitations so we talked and talked more. I said, "You know, it's kind of hard to base anything on a two hour jam where we were playing covers and some occasional Anthrax songs. Why don't we get together for about a week and really hang out and get to know each other, and play and write together, 'cause that's the only way we're really gonna know."

SI: John didn't know if it was going to work, musically, just because there's such a big difference between Armored Saint and Anthrax. We kept telling him, "It sounds great — the heaviness of your voice and our music is gonna work." Really, what ended up proving it was when we actually worked on new material together.

HP: Was that the only reason why you were hesitant?

JB: No. The whole thing with Armored Saint is that it was a brilliant band, I loved it, I put my balls on the line for it for 10 years. We worked our tails off, and we went through a lot of challenges along the way. It was kind of like breaking up



Spitz and Ian: "Some of the music we've written is more extreme than anything we've done in the past."

from a relationship after 10 years. It was very hard, very sad. A lot of emotions came out of it — some frustrations, some anger, some disappointment, but also understanding. About three months prior (to the phone call from Scott) we had some serious meetings. We had to face some realities. Our last album, **Symbol of Salvation**, was critically acclaimed everywhere but we didn't get the results we wanted. It's not like we were a new band. This is 10 years into it. How many times can you beat your head against the wall before you start developing a migraine? I just said to them "it was almost like it just wasn't meant to be."

HP: You mentioned that you've already

JB: I'm open-minded musically. I think that's one of the good things about Anthrax. Their boundaries are a lot wider than a lot of hard rock/heavy metal bands. I welcome that, and I think that the music that's gonna be on this next record is gonna surprise a lot of people.

HP: How will Anthrax change with the addition of John Bush?

SI: It just puts a different picture on everything, 'cause when you write a song, all of a sudden there's a different voice singing it and you play one of your old songs and it's got a different sound now 'cause there's a different voice singing it. We're still Anthrax, we're still the same, but all of a sudden there's a new instrument in the

ple will really embrace it. I'm just hoping that whatever expectations we have, we surpass them. And I think we can do that.

HP: John, do you feel any pressure, following in the footsteps of Joey?

JB: Yeah, but it will be pressure that I'll channel in a positive way. I kind of welcome it. I'm a little bit like a fish out of water, but that in itself, is good 'cause that'll keep it fresh and spontaneous. That'll make me work harder.

HP: There were a lot of rumors flying around before the official announcement was made. Did you hear anything through the grapevine, what the reaction was?

SI: It's been nothing but positive since it happened, critically, from anyone I've spoken to in the media, even to fans. I think people were a little concerned at first, you know, "What are we gonna do?" and all that. Maybe some of our audience was worried, but we weren't. It's not like we were gonna come back with something we weren't 100% positive about. We felt like this was a really good change and that we would be able to go further with this now. The whole point of making a change is making a change for the better.

JB: All I heard was real positive things. A lot of anticipation — what it's gonna sound like, how it's gonna be. People were just really eager. I didn't really hear anything negative. But that's not saying that there won't be, because I'm sure there will be people that say, "I don't like it as much." There

will be people like that. A lot of people don't like change. It's hard for people to accept something different. Sure it's a different singer, but it's definitely still Anthrax. It's cool.

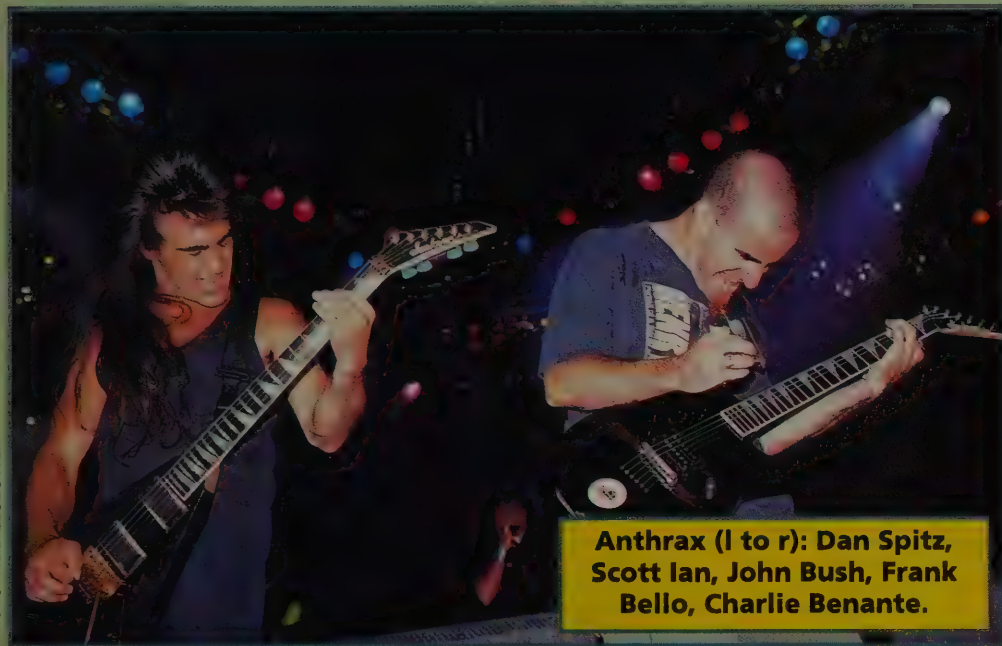
HP: John, what would you like to say to your old Armored Saint fans?

JB: Well, thanks for everything that you've given me throughout the decade we made music. I love them for that, and I hope that they give the same excitement to me in Anthrax... I know that they will

HP: What would you like to say to the Anthrax fans?

SI: I'd just tell them not to worry. All I can say is that we're really happy with what's going on — as good as we felt putting out our last record. As far as what's going on in our lives in the music business, things have really never been better. We've got a real positive attitude and I hope that's all gonna reflect once we start recording.

JB: Have an open mind, and I guarantee you, you will definitely be into this, when it's all said and done, and I'm gonna do my best to make you a converter, to make you come over. If you have an open mind, you will not be let down.



Anthrax (l to r): Dan Spitz, Scott Ian, John Bush, Frank Bello, Charlie Benante.

done some writing for the next album. What does the new material sound like?

SI: It's definitely Anthrax. If anything, some of the music that we've written is more extreme than we've done in the past. We basically felt that now we have this really heavy voice to sing with our music, so we don't have to be worried about writing a certain type of music and thinking, "Is someone going to be able to sing this?" We know we've got the voice to sing it now. It's kind of like there's nothing to hold us back now.

HP: Was that the problem with Joey?

SI: It wasn't a case of Joey not wanting to go heavier with the material. Joey was always open to anything. It was a case of whether or not it was going to work.

HP: Last year you did something a little different with Public Enemy and *Bring The Noise*. Do you intend to explore new musical avenues again?

SI: We don't intend to do anything. If it happens, it happens. We don't sit around and make plans like, "We're gonna do a rap song, or we're gonna do this or that." Things happen. *Bring The Noise* happened in the studio, so who could say?

band and it just gives a whole different outlook to even coming to rehearsal and working and writing. It's like being in a new band almost.

JB: Yeah, I played a tape for a very good friend of mine and he said, "Well, it's John Bush, but it doesn't sound like Armored Saint and it sounds like Anthrax, but Joey Belladonna's not singing. It sounds like a new band."

HP: But will fans be able to recognize the music as Anthrax?

SI: Like I said, some of the stuff is a lot more extreme than anything we've done before. People probably assume, and their first inclination would be that maybe we're gonna be more accessible now. But if anything, people who know this band and who have been fans of ours for a long time, know that with the more success we've had, in a way, the less accessible we've become because it just gives us the freedom to do more and more of what we want to do.

JB: My attitude is to just try to bring my vocal style into it and to merge those worlds. It's a different page, it's a different chapter now, that's all it is, so I think peo-

JOE SATRIANI

SIX STRING SUPERMAN

"In my mind, I'm not a guitar hero."

BY ROB ANDREWS

Joe Satriani will never be confused with most other rock and roll stars. Outrageous? Nah, that ain't Joe's style. Flashy? Not if he can help it. Controversial? Don't make him laugh! But put a guitar in his hands and this dark-haired six string maestro is instantly transformed into what every true rocker dreams about—a musician of such prodigious talent that even his peers speak of him in hushed tones of awe. After a three year absence from the recording scene, Satriani has now returned with *The Extremist*, an album that picks up—at least in creative brilliance—where his previous efforts, *Not Of This Earth*, *Surfing With The Alien* and *Flying In A Blue Dream* left off. There's something for everybody in this smorgasbord of guitar outbursts; the instrumental fury of *Summer Song*, the wailing beauty of *Crying* and the all-out power of *War*. All in all, *The Extremist* seems destined to carry Satriani back into the rock and roll spotlight, a place where, as we found out during this recent conversation, he knows he'll never feel totally at home.

Hit Parader: You've been called a reluctant rock star. Do you agree with that assessment?

Joe Satriani: I don't know if I'd go quite that far, but if you're asking me if I want to be considered the Liberace of rock, the answer is no. I'm not the kind of guy who's ever been that caught up in his image or in attracting attention aside from what I get by playing guitar. I live in a little world within a world, and that's where I'm happy—that's the world where my music is. I'd much rather spend my time trying to make sure the music I'm playing is good than worrying about some of the other things musicians sometimes get caught worrying about. In other words, it's not too likely you're gonna see me jumping out of any planes while I'm playing guitar in the near future.

HP: When people throw the term "Guitar Hero" at you, how do you react?

JS: In my mind, I'm not a guitar hero. I'm just a guy who plays guitar who has a continuing commitment to becoming a better player. I'm not one of those guys who plays just to show off his technique, or to

promote himself. Every solo I play has to fit into the context of a particular song, or it doesn't get played. I guess I'm honored that some people look at me that way, but in my eyes it just doesn't cut it.

HP: Despite your relatively low profile, you've sold millions of records over the last five years. What quality do you think attracts so many fans to you?

JS: I'd hope it was good music. I think I basically have two kinds of fans; there are the ones who just buy the records and come to the shows to enjoy themselves, and there are those who come to look through some microscope and analyze my technique.

They're both welcome as far as I'm concerned. But I must admit that some of those fans who come to "study" me come across as a little stiff when you see them out there. I was a guitar teacher for a long time, so I'm used to having talented guitarists look at me and analyze my work. But I really hope everyone who comes to the shows or buys the records is having a good time. I know I am.

HP: How would you say *The Extremist* differs from some of your earlier albums?

JS: I think this one is a little more inspirationally rewarding. By that I mean that every note I play really comes from the heart. It really reflects a lot of things that are going on in my life—which is where I try to draw most of my musical inspiration. I like to try and take the endless flow of experiences that make up everyday life and put them to music. A song like *Cryin'*, for instance, really hit home with me while we were recording it. It was a difficult song to record because it touched on things that I felt inside. But I believe it's because it hits so close to home that it really works.

HP: A lot of great guitarists feel a bit intimidated by the solos they put on albums believing that they can't duplicate them live. Do you try to recreate your solos note-for-note on stage?

JS: There are certain songs, like *Surfing With The Alien*, that depend on particular structural elements. Since that song is an instrumental, I try to stay pretty close to what's on the album for the most part. It's like a composition, and there must be certain musical themes that are followed. But there are other songs where I play a four

Joe Satriani:
"I'm not one of those guys who plays just to show off technique."

bar or eight bar solo, and on those I love to improvise. Most of my solos are improvised in the studio, so why shouldn't I do the same thing on stage? That's part of the fun!

HP: Speaking of "live vs. the studio," do you prefer one over the other?

JS: To me, playing live is the ultimate. I've been very lucky over the last few years in that I've been able to play my music in front of big crowds who appreciate what I do. There's nothing in life—at least my

life—that's better than that! It's so cool to walk on stage with your guitar and just start playing. But I do enjoy the discipline of the studio. On **The Extremist**, for example, I had the chance to work with Andy Johns, who's a legendary producer who's worked with everyone from the Rolling Stones to Led Zeppelin. He knew nothing about my music before we met, but he developed an instant affinity for what I was trying to do, and he really helped me create exactly what I wanted

this time. So both the studio and stage have their benefits.

HP: It seems that guitar players just keep getting faster and better all the time. Is there any limits as to what can eventually be accomplished with the instrument?

JS: I guess the only limit is your imagination. But I can't speak for others—only myself. On this record I think I pushed myself until I played the best I ever had. Are there limits? Not if you keep pushing yourself.



"Every solo I play has to fit into the context of a particular song."

OVER THE

WITH THIS, the fourth installment of **Over The Edge**, we focus our attention on four unique bands bent on blending while defying categorization. The first three, **Ministry**, **Fear Factory** and **Pitch Shifter**, all thrive on combining the hardest and heaviest of musical elements — with the last group, **Shudder To Think**, mixing lighter, more pop-oriented and alternative rock styles. Read on, and expose yourself to something new and different.

ALTHOUGH MINISTRY CERTAINLY DON'T qualify as "new," their recent shift in approach and sound will have heavy metal audiences accepting the band on a new level. With their fourth and latest album, **Psalm 69: The Way To Succeed And The Way To Suck Eggs**, the former industrial-dance masters have metallized their sound via a grinding, abrasive guitar crunch. Their newly-developed riff-heavy edge is mainly the result of guitarist Mike Scaccia, who recently joined Ministry after playing in a mediocre thrash band called Rigor Mortis.

"I think old Ministry fans didn't like the band's last two records (**The Mind Is A Terrible Thing To Taste** and **In Case You Didn't Feel Like Showing Up [Live]**) as much as new metal fans did," says Mike. "Those records cleared a way for **Psalm 69**, and I think the music is open to a lot more people now. At first, this record sounded way too metal, and we knew it would never work for us. Even the way the album turned out, the music is still more metal than it used to be. We think it will still go over well — and maybe even start something new."

After playing whipping thrash guitar in Rigor Mortis since 1983, Mike was faced with the difficult task of fitting into the

Ministry mold, where — despite the band's new metallic tone — the guitar work is built around noise and effect rather than the basic heavy metal riffs and chords he already knew.

"Playing in Ministry is very different for me, and it was difficult at first," says Mike. "When I was in Rigor Mortis, all I wanted to do was play solos as fast as I

sound. Luckily for Fear Factory, the band's melding of only the heaviest of styles is what makes their approach work.

"We've taken all the real heavy aspects of music, and mixed them together," says founding member and chief songwriter Dino Cazares. "Anything from industrial to death metal to grindcore

Fear Factory: "We've taken all the heavy aspects of music and mixed them together."



could. When I joined Ministry, I had to go from playing whole strings of notes to just four at a time, and it taught me discipline. It made me change my style and it opened up a lot of new doors for me."

DEATH METALHEADS MIGHT NOT take a shine to Ministry as much as they will with Fear Factory, a young outfit out of Los Angeles who combine the most vicious elements of grindcore, industrial and death metal. The union of various genres has become increasingly popular in today's music scene, more often than not resulting in a confused, directionless

and alternative metal — anything heavy, even a simple steel-to-steel abrasion as a sound effect. We'll go so far as to break out the chain saws and bang on giant tin drums — and that becomes a song."

After signing with Roadracer Records in May of this year, Fear Factory recorded their debut album, **Soul Of A New Machine**, with Colin Richardson, known for his work with such death metal/grindcore outfits as Fudge Tunnel, Carcass and Napalm Death. Because they refuse to be trapped into one specific musical category, Fear Factory

EDGE

BY JEFF KITTS

approached their album without any preconceived ideas — and that, according to Dino, was an important factor in the outcome of the record.

"When we were writing the material for the album, we really didn't have a goal — the whole process was very natural. And that's a good thing, because it made everything very unpredictable. The

Shifter draw influence from many different areas of music — but with a concentration on those bands who offer harder, more relentless sounds.

"We take influence from bands who are doing something different and taking things to an extreme; like Ministry, Swans, Godflesh, Treponem Pal and Prong," says bassist Mark Clayden.

bare essentials.

"The main drive behind the album can be summed up by the track *Deconstruction*," says Mark. "The song — and our music — is about breaking things down and taking them apart. And that also goes along with why we're called Pitch Shifter. A pitch shifter is a guitar effects pedal, and we use it on the vocals. By doing that, we can take the vocals and make them a whole octave lower, or higher. The idea is to put something in, and end up with something changed — the idea of deconstruction."

SINCE 1986, SHUDDER TO THINK have been fighting it out in the trenches of Washington D.C. In that time, this trippy, alterna-rock outfit has released four albums (their newest being *Get Your Goat*), and yet local — not to mention national — success continues to elude them. But that hasn't stopped them from continuing the battle.

"There are hardly any clubs, and almost no radio in Washington D.C.,"

says singer/guitarist Craig Wedren. "There's some college radio down there, but it's mainly jazz, blue-grass and black music. For us to gain any local recognition, we had to play live a lot — and there were only two main clubs we could play in. After we signed to Dischord, we started getting a lot more respect around the city."

Over the course of four albums, Shudder To Think's music has gone through various transformations. Yet, regardless of what state their sound is in, the band's priority has always been to be personally satisfied while retaining their own musical identity.

"The main goal has always been to keep ourselves happy with our music — so, in that sense, the music hasn't changed," says Craig. "But we've all changed as people, and that has caused the music to change over the years. In the beginning, the music was more straight-ahead hardcore-pop, and it really isn't like that anymore. We've tried to break out of conventional rhythmic, chordal and structural restrictions with the new album. We take pretty minuscule steps, but they are significant each time out. Now, the music has, hopefully, become more personal — more personal to Shudder To Think."



Pitch Shifter: "We take influence from bands who are doing something different."

way we mix things together is different from a lot of bands who combine certain elements in their music. A lot of the industrial bands thrive on being repetitive, but we don't. To me, repetition gets kind of boring — and that's why you can't call us just industrial. As far as death metal goes, our drumming style comes from that, as do our vocals and the way we detune our instruments — but, then again, you can't just call us death metal either. Whatever we do, it'll always be heavy."

LIKE FEAR FACTORY, ENGLAND'S Pitch

"Everyone in the band listens to just about everything; from Led Zeppelin, Thrill Kill Cult, dance music, and Bitch Magnet, to American hardcore — so there's a really big cross-section of ideas coming together."

Pitch Shifter's second and current album, *Submit*, is a bizarre conglomeration of grinding, death metal guitar, studio-enhanced vocals, and atmospheric sound effects/noise. Yet, even with such a thickly-layered texture, the band's approach to songwriting is one based on the idea of stripping things down to the

our music — so, in that sense, the music hasn't changed," says Craig. "But we've all changed as people, and that has caused the music to change over the years. In the beginning, the music was more straight-ahead hardcore-pop, and it really isn't like that anymore. We've tried to break out of conventional rhythmic, chordal and structural restrictions with the new album. We take pretty minuscule steps, but they are significant each time out. Now, the music has, hopefully, become more personal — more personal to Shudder To Think."

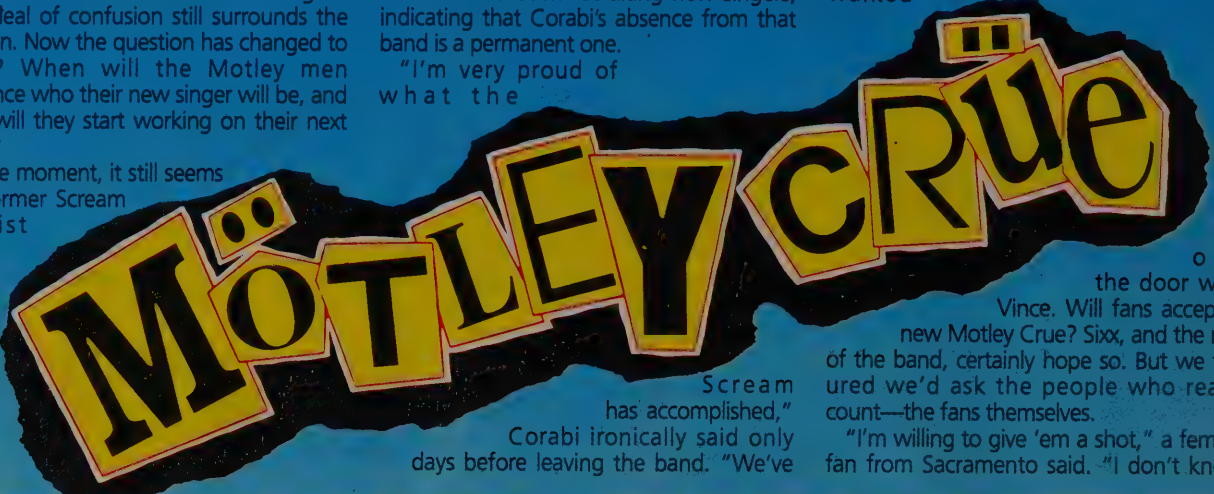
The question has changed for Motley Crue. A few months ago, following the still shocking departure/firing of long-time frontman Vince Neil, the question was a simple one—why? The rock world wanted to know why this self-professed “brotherhood” had split asunder at a most inopportune time—on the heels of the band signing a new multi-year contract worth an estimated \$30 million. But now many of the “whys” concerning the Vince situation have been answered—though a great deal of confusion still surrounds the situation. Now the question has changed to when? When will the Motley men announce who their new singer will be, and when will they start working on their next album?

At the moment, it still seems as if former Scream vocalist

never admitted it in public, sources close to Motley admit that Sixx was occasionally miffed by what he viewed as Neil's limited vocal range. Always an admirer of Aerosmith's versatile vocalist Steven Tyler, Sixx was determined to find someone who could handle a broader range of material. In Corabi he has evidently found his man, though rumors continue to circulate that no contract has yet been offered to the dark-haired singer. Yet, it is known that the Scream have been recruiting new singers, indicating that Corabi's absence from that band is a permanent one.

“I'm very proud of what the

with Motley Crue's action of today. After all, Edward Van Halen was, and is, one of the biggest and most influential stars in rock, and in Sammy Hagar, the band brought in a proven commodity with a large following of his own. In Motley's case, it could be argued that Neil was the most recognizable face in the band, and while the creative brunt of the band has always rested on Sixx's tattooed shoulders, much of Motley's charisma walked



Scream has accomplished,” Corabi ironically said only days before leaving the band. “We’ve

out the door with Vince. Will fans accept a new Motley Crue? Sixx, and the rest of the band, certainly hope so. But we figured we’d ask the people who really count—the fans themselves.

“I’m willing to give ‘em a shot,” a female fan from Sacramento said. “I don’t know

WHAT NEXT?

“Other bands have changed singers and survived.”

BY HARRY ABRAMS

John Corabi is the man chosen to fill Vince's rock and roll shoes. Corabi was first approached by Motley main man Nikki Sixx prior to Vince's departure about writing songs together. It's no secret that songwriting was never much of an interest to Vince, though those who dealt with Sixx during Motley's earlier days, recall that he guarded his songwriting territory like a mother lion guarding her cubs. Recently, however, Sixx has undergone a transformation, looking to join with other creative forces in the hope of taking Motley's music to the next creative plateau. In fact, his efforts at revamping the band's sound, of taking it in a heavier, raunchier direction was evidently one of the keys to the band's falling out with Vince.

“I want to see this band keep going in the direction we started on with *Primal Scream*,” Sixx said. “I think that’s a very healthy direction for us. That’s music that really hits hard.”

“Nikki's intent on really taking the band in a different direction,” Neil explained. “I was always very happy with the music that we made as a band, but evidently it wasn't turning him on anymore. That's really too bad. I know there are millions of people around the world who loved the music Motley Crue made over the years. I never had a problem with going in a heavier direction, but I don't think you need to leave the past behind completely.”

Evidently, Corabi's presence has inspired Sixx to try to incorporate a number of new elements into Motley's sound. While he

gone through a lot together, and to achieve some success together is something that's beyond description.”

Despite Corabi's glowing words, in point of fact the Scream's debut LP was, at best, a marginal success, selling barely 100,000 units. Thus, when the offer came to write with the immortal Nikki Sixx—let alone join Motley Crue—it was more than Corabi could pass up. After all, dedication to your bandmates is one thing, but the chance to become a member of one of metal's most legendary units is another.

Still, one must wonder how fans will accept this “new and improved” version of Motley Crue. Few bands in rock history—perhaps only the Beatles and the original Kiss—enjoyed a quality that Motley possessed; that of having each and every band member play a vital role in both the band's music and their public persona. But there's no denying that each and every Crue member—Neil, Sixx, drummer Tommy Lee and guitarist Mick Mars—enjoyed their fair share of fame and fortune. Can a band with such an important and delicate internal chemistry survive such a major shakeup? Everyone, including Sixx, wonders.

“Other bands have changed singers and survived,” he said. “Look at Van Halen. There were a lot of people who thought they'd be in big trouble once David Lee Roth left. But they brought in Sammy Hagar and became bigger than ever.”

It is hard, however, to compare Van Halen's bold maneuver of eight years ago

what happened with Vince, and I really don't care. All I know is that I liked their records in the past, and I always went to see them when they played a concert in town. Maybe it will be a change for the better, who knows?”

“It's gonna be really hard for me to accept Motley Crue without Vince Neil,” a guy from Baltimore stated. “I read in *Hit Parader* how they're ‘all brothers’ and how they'd ‘do anything for one another,’ then they can Vince! I remember when Vince had his auto accident a few years ago and they thought he might end up in jail. At the time Nikki Sixx said that without Vince there is no Motley Crue. I think he was right.”

Obviously the question of Motley's continued success is yet to be answered. There's little doubt that Motley Crue still has the drive, talent and attitude to make great music in the years to come. Perhaps the addition of a new vocalist will indeed open new doors of creative expression for the band and allow them to make as big an impact on the '90s as they had on the '80s. No one can deny that the Nikki Sixx of 1992—clean, sober and calm, is at the peak of his powers. Can Motley Crue get themselves together and reclaim their title as the most popular hard rock band on earth? Does anyone really want to doubt it?

“I think we're gonna surprise a lot of people,” Sixx said. “Everyone who thinks they know Motley Crue should be prepared. The best is yet to come!”

WAY OUT

NIKKI SIXX



HIT PARADER



SHOOTING STARS



MOZART

Rock and roll has always prided itself on its ability to be a bastardized synthesis of diverse musical forms. Blues, jazz, pop, metal—they all have found a home under rock's ever-growing artistic umbrella. Rarely, however, has rock's far-reaching tentacles reached far enough afield to embrace what has been viewed as its diametric opposite—classical music. Sure, everyone from Deep Purple to Yngwie Malmsteen has drawn inspiration from the classics from time to time, but no one has directly tried to meld the two singular forms together... until Mozart, that is.

"What we're doing is a little different," Ralf Balzer said. "But it's not something that's contrived. It's something that is in the hearts and musical souls of everyone in this band."

This Los Angeles-based quartet have been making quite a rep for themselves over the last few years as they've packed clubs along the fabled Sunset Strip night-after-night. But now, band members Balzer, Adam (just Adam), James Clare Book (hey, that's not fair; one guy's got one name—the other's got three!), and Peter Perdichizzi have set their sights on a higher plateau as their self-titled debut LP has been released. Such tracks as *Japan Is Calling*, *Young Man Years* and *Money, Drugs, Sex & Power* have melded together the sweeping majesty of classical music and the straight-ahead power of rock and roll into something that is new, different and potentially a commercial goldmine.

"The reaction we've gotten over the last few years has been incredible," Balzer said. "Whenever we've played in L.A. clubs the places have set attendance records. We think it's time that rock and roll opened itself up to new ideas and bands with a fresh approach. That's what Mozart is."

MOZART



HEAVY BONES

Rock and roll is a medium of survival—just ask Joel Ellis and Frankie Banali, the vocalist and drummer for Heavy Bones. You might best remember Joel as frontman for the short lived, but much hyped Cats And Boots, and of course Frankie had his moment in the sun as the skin basher for Quiet Riot during their rocket ride to the top. But both have also known the rough times—the days when even supposed friends didn't answer the phone. But Joel and Frankie, along with guitarist Gary Hoey and bassist Rex Tennyson seem destined to get their career back on the right track with Heavy Bones, a hard rockin' group steeped in the bluesy traditions of Aerosmith and Zeppelin.

"We're a blues-based band in the vein of the great bands of the past like Zeppelin," Hoey agreed. "We try to establish a lot of good grooves, but the songs are foremost to us. The songs have to stand up to the test of time."

Formed in L.A. in March 1990, when Hoey and Gary hooked up, Heavy Bones quickly moved to solidify their lineup and land a record deal. There was no wasted steps. Within weeks, Frankie and Rex were on board, and songwriting for the band's self-titled debut album began. Working with producer Richie Zito the band laid down a series of bone crunching rockers like *Where Eagles Fly*, *The Hand That Feeds* and the funky *Summer In The Rain*.

"There's an amazing chemistry in this band," Joel says. "Heavy Bones is made up of four extremely different personalities. Sometimes there's a tension and turmoil but most of the time there's a great vibe and a lot of elation. It's all part of what makes this band special."

HEAVY BONES

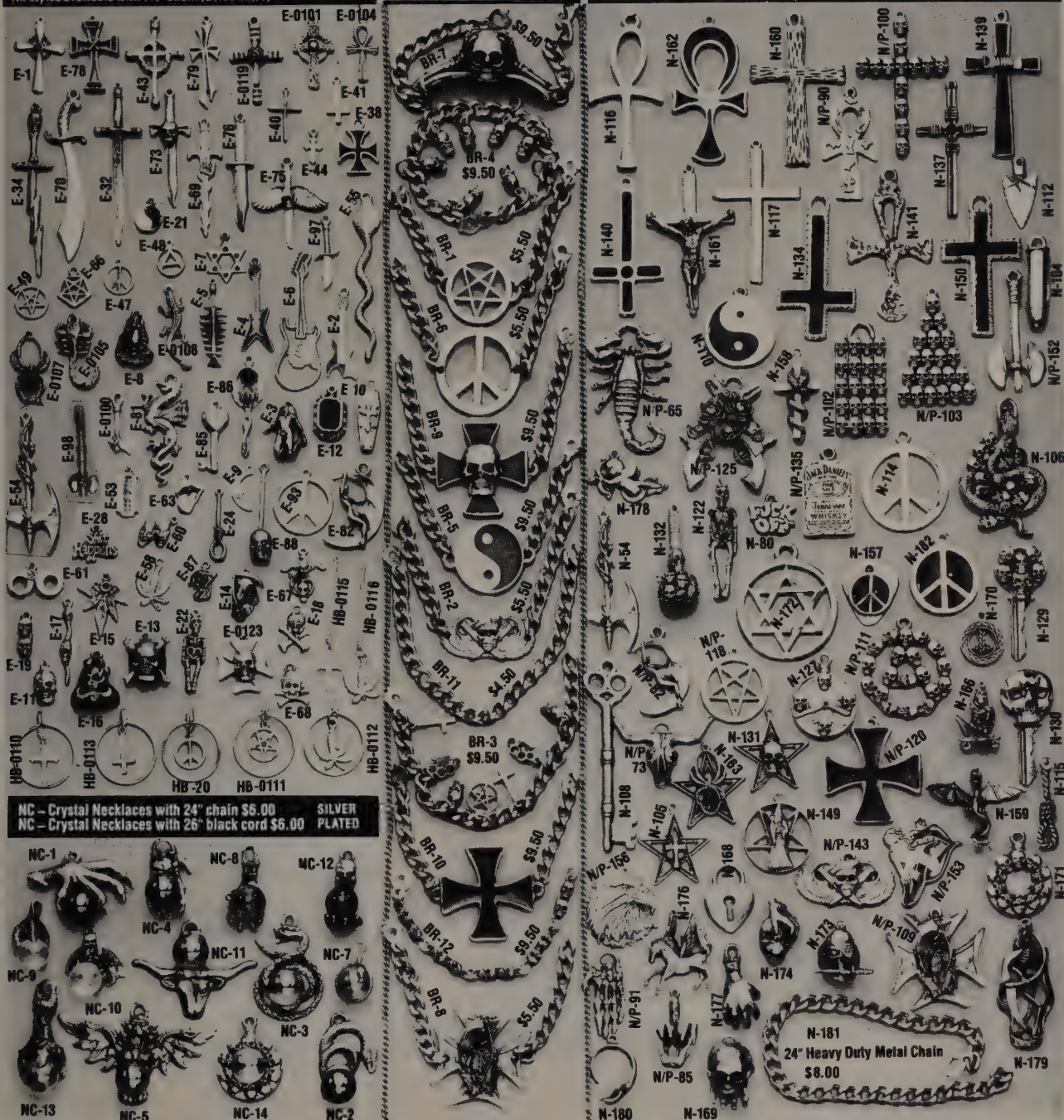


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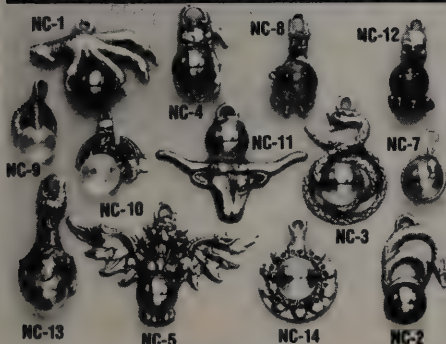
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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

After a long day of interviews, Iron Maiden's guitar duo Janick Gers and Dave Murray welcomed the chance to just sit back and talk about our video reel.

There Goes The Neighborhood, Body Count

Dave: It's a bunch of black guys playing heavy metal, which is unusual. I like that.

Janick: A very Sabbath-like riff. I think it's from a song on *Technical Ecstasy*.

Dave: I like this, it's good and raw without being too thrashy.

Janick: It mixes rap with a Sabbath sound. I like the video as well because it's in black and white and not clichéd like so many other videos you see, but I'm not too sure where the lyrics tie in with the visuals.

No Matter What, Lillian Axe

Dave: I always liked this song, it's by Badfinger, it's a classic. I really don't like to see bands doing cover songs because it shows a lack of their own material.

Janick: This image and this song don't go together. They have this big rock and roll image and this a pop song. The video is quite humorous, but this could be any five guys with the right hair. But I can't knock them before I hear some of their own songs.

Dave: I love this song, it's such a classic, but I think any band could do it well.

I'll Cry For You, Europe

Dave: These guys are very good musicians.

Janick: I think Europe is a very good band, but their music is a bit AOR for me. They also have that attitude where they try to look very heavy, but actually sing very nice melodies, which I'm not knocking, but it's not the type of music I personally like.

Dave: It's a bit too sugary sweet, but they are a great band. I think it's going to be a hit.

Road To Nowhere, Ozzy Osbourne

Janick: This is a change for Ozzy musically. It's to the right of what I would associate him with. It's far more radio accessible. It's great that he's able to do other stuff and the kids still obviously like it because it sold well.

Dave: The black and white video creates a certain mood immediately and I think for this song it's perfect. It draws you more to the screen. It becomes more arty and interesting to watch.

John Doe, The Beautiful

Janick: It's obvious that their budget isn't as high as what the other bands had, but it's a perfectly good video. It shows what the band would be like in concert at a club. The only thing that bothers me is the girl. It's like you gotta have a girl in it to get on MTV.

Dave: A girl with long legs and a car.

Janick: The music? It's alright, it has an Indian sound to me. But if I heard them again I wouldn't be able to say who it is 'cause it sounds like a lot of other bands.

Dave: It's hard on a first listen, but it's like what Jan said, you can imagine what they are like in a club playing.

Let's Get Rocked, Def Leppard

Janick: I think Joe Elliott has better lyrics than this. I know they spent a lot of money on this video with all the computer graphics, it's very expensive because it's done frame by frame. The

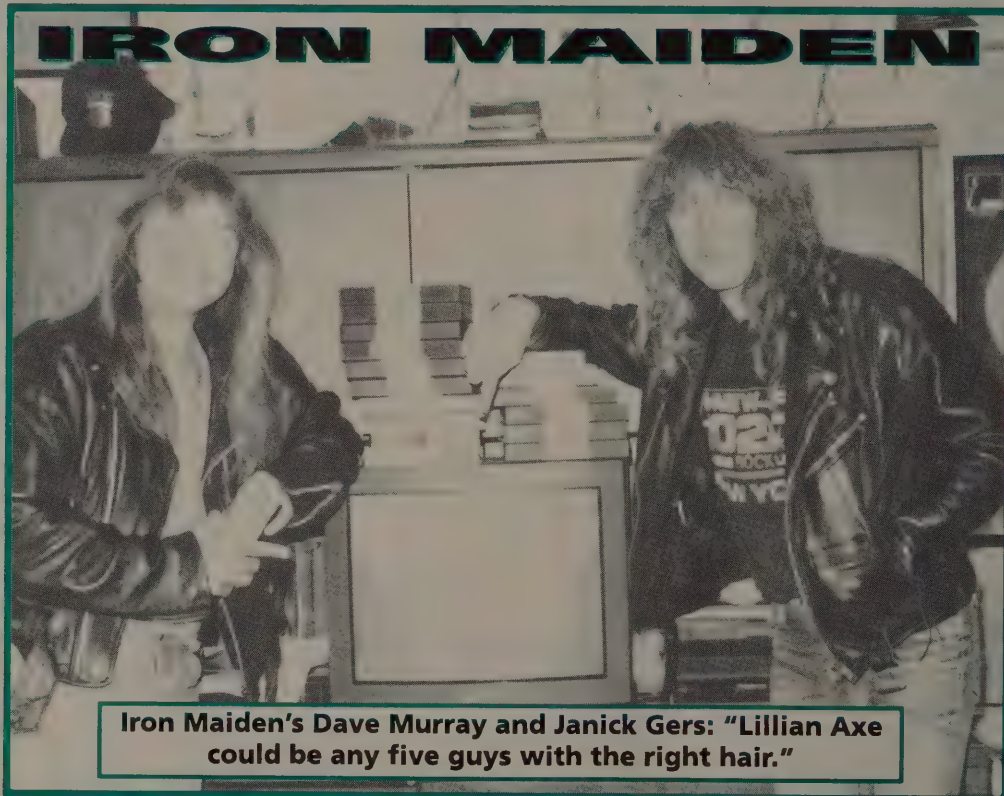


PHOTO: GAIL FLUG

Iron Maiden's Dave Murray and Janick Gers: "Lillian Axe could be any five guys with the right hair."

Arise, Sepultura

Janick: It sounds like it's going to be thrash...

Dave: Yes. That first riff is a definite sign.

Janick: (starts mimicking a gargled death metal-like verse) Oh god it is! I never heard this band before! There's a lot of people who like this type of music, but for me it lacks melody. Bands like Sabbath, Deep Purple, even Iron Maiden, when they were out on the edge being just as aggressive still had a sense of melody, and this just doesn't have it. It's like playing in ten seconds of what took Black Sabbath an hour and a half.

song is perfect for American radio, though. It's got that mid-tempo drum beat. It's very accessible and they're a great band.

Dave: It's very Def Leppard. You know what it's going to sound like before the record comes out and they are great at what they do. They are a British band that sounds American. I really liked this song as soon as I heard it...

Janick: And I think it stands up for itself. They could've done a simpler video and it still would've come across.







Dave: I think this little guy in it is going to be a star in his own right, but Eddie could kick his ass. (laughs)



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HOBBY SHOP

BY WINSTON CUMMINGS

Each issue, Hit Parader delves behind the scenes to learn about what rock's biggest stars enjoy doing in their spare time. This month we invite Trixter into the *Hobby Shop*.

TRIXTER

You just can't help it; when you meet the members of Trixter the last thing on your mind is that these guys are rock stars. Guitarist Steve Brown, bassist P.J. Farley, drummer Mark Scott and vocalist Peter Loran come across as the typical "boys next door." Their look, attitude and style is a far cry from the egoed-out persona preferred by so many of today's Metal Gods. It's not until they slip on a copy of their latest LP, *Hear*, that you remember that this is the band that saw their self-titled debut album sell nearly a million copies in 1990. Yup, Trixter are the real thing; a rock and roll band with a sound all their own. But what keeps them from developing the "bigger than life" outlook so common on today's rock scene? We figured *Hobby Shop* was the perfect place to find out, so we hooked up with Steve, P.J. and Mark (Pete was off riding his new motorcycle), to discuss what occupies their time away from rock and roll.

Hit Parader: What do you guys do for kicks when you're not on the road or in the recording studio?

Steve Brown: One of the things we do is find the local mall—either at home in New Jersey or wherever we are on the road—and buying as many pointless things as possible. We take the money that we're given each day to live on—you know for burgers and things like that—and we end up spending it on incredibly dumb stuff. I can't even describe what some of that stuff is because a day or so later it's either broken, lost or stolen.

Mark Scott: You'll buy stupid things to put over your bunk on the bus, or a cheap ring that catches your eye... anything. Even if it costs only two or three bucks, it makes you happy, and when you're on the road that's real impor-

tant. Those little things keep you sane. You buy something cheap that makes you happy for a few hours, and you can sleep that night.

P.J. Farley: We thought that the real secret of surviving on the road would be trying to get by with the least amount of stuff possible. The guy with the least wins! But I made the mistake of buying a huge trunk when we started on the road last time, which I kept on the bus. So what did that allow me to do? It allowed me to buy more and more junk! So our original attitude went right out the window. Going out and buying junk became our favorite hobby.

HP: Do you have time for actual hobbies aside, of course, from junk collecting?

SB: In winter time I really enjoy skiing. I go all over the New York, New Jersey area and I'll ski wherever there's snow. In the summer I like to hang out at the beach. I like to surf, and I just bought a Harley motorcycle—which I'm gonna use to get to the beach! I'm really into that Harley, so that's become a real hobby of mine. Pete's been riding for a long time, and I kept seeing the fun he was having, so I wanted to join in.

PJ: I guess my hobby now is working out in the gym. When we came off the road last year I wanted to find something constructive to do with my time, so I joined a gym and started running. I run about a mile and a half now, and I'm building up my endurance. I used to think running was for the birds, but now I'm really into it. There were scenes on the last tour when we really needed to run away from some crowd situations—now I'm in the shape to do it!

MS: I'm into cars, which isn't that unusual. But I'm also into guns, which

probably is a little unusual. I have pistols and a shotgun, and I go out target shooting whenever I can. It's not one of those survivalist things, it's just good, clean fun. Guns have gotten a really bad rep in recent days, but the vast majority of gun owners are responsible, law-abiding people.

HP: Are you into movies, TV, books?

MS: We like comedy, drama and action... particularly action movies. We love all the Schwarzenegger movies. When we're on the tour bus, those kind of movies really take your mind off of things. *Terminator 2* is really one of our favorites, and you can watch it a few times and see new things each time. We love Arnold, he pumps us up!

SB: We also like some of the shows that HBO has been producing recently, especially their *Dream On* series. We also like *The Kids In The Hall*. Basically it's escapist stuff, nothing very heavy.

HP: Obviously the success of your first album put some cash in your pockets. Did you do anything special with that money?

MS: We bought new shoes! Actually, we've got an endorsement deal with Converse—the best sneaker manufacturer on earth—so we don't even have to buy our own shoes. Actually, we've been so busy we haven't had the time to buy that much, except for the road junk we talked about earlier.

PJ: It's nice to be able to buy a piece of new equipment if we want to. That's the best part of having a little extra money. We did the guitar parts for this album in the heart of New York City, in a studio located right over some of the best guitar shops in the world. Steve and I were down there all the time! I bought a five string bass that I saw, and it's nice to see something like that and know you can get it.

HP: Let's at least touch on the new album. It is a bit of a departure from the first one. Why did you go in a heavier direction?

SB: We're not gonna slag the first record, but we did learn a lot since then. That record was where we were at that time, but it didn't capture the real spirit and fire of Trixter. This one is more like we are live. We were out there for 13 months, and we learned what we do best—and what we don't do well. This time we just concentrated on what we do best.

MS: We know exactly what Trixter is now, and that's a real kick-ass rock and roll band. I don't think the album is really gonna surprise that many people, especially the ones who saw us live. It's just the next step up for us. It's making us happy, and we hope it's making the fans happy as well.

TRIXTER



HIT PARADER

INDIE REVIEWS

BY DANIELLE
DOWLING

Loudspeaker, *Supernatural*

An educated connoisseur should know what food goes with what music. For example, Mozart's *Concerto for the Flute and Harp* demands a bottle of Don Perignon, Carr's crackers with brie and Camembert, and braised chicken in a hollandaise sauce. Loudspeaker's full-length debut album, *Supernatural*, needs a hearty slab of artery-clogging meat — preferably some kind of barbecued pork — greasy french fries and a frosty brew. The moment the full-throttle metallic power of the first track, *Black Ink*, comes blaring through your speakers, your house is instantly transformed into a Hell's Angels' roadside cafe complete with the mingled stench of cigarettes, beer and motorcycle emissions. The schizoid guitar attack of *Nicotine Skin*, the heavy Sabbath-like sludge of *Shutdown* and the feedback montage of *Choke* release those repressed demons that just want to have some good, dirty fun. Comprised of ex-Pussy Galore guitarist Kurt Wolf, bassist Charles Hanson, guitarist/vocalist Matt Borruso and drummer Chris Douglas (both of whom did time in Crucifix), Loudspeaker takes heavy blues-based pig rock to nastier depths.

Rating: ****

The Beyond, *Crawl*

Maybe they've had one too many falafels. Maybe they've been hanging out in mosques too much. Whatever it is, the four men that call themselves The Beyond serve up music with an unmistakable middle-eastern flavor. When John Whitby performs the vocals on the last track, *Dominoes*, he delivers a melodic line in which a disciple of Allah would chant the word of the Koran. This is oddly juxtaposed against a syncopated modern rock backdrop. The same is true for *Everybody Wins*. A melody based in a minor key, which is characteristic of middle-eastern music and often relates a feeling of sadness, is set against an upbeat rhythm. Jazz is another element that is quite prevalent on *Crawl*, which is quite obvious in the low-key coffee house settings of *No More Happy Ever Afters* and *Sick*, both of which climax in a full metallic rage. The rest of the album, however, is

somewhat tepid. The riffs are quite catchy and the group does give the same old melodic-thrash-prog-rock-with-an-attitude-and-a-little-funk-mixed-in a fresh treatment as heard in the first two tracks *Secret Garden* and *Great Indifference*, but while that sticks to your ears like crazy glue the rest is quite forgettable.

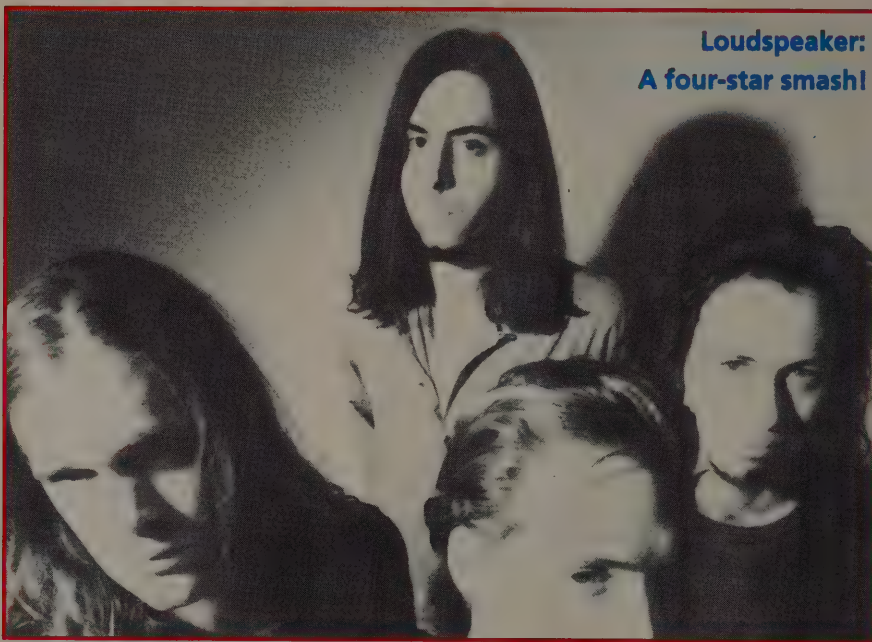
Rating: ***

Willard, *Steel Mill*

The sound of Willard. Back in the '70s, the sound of Willard would have been a high-pitched squeal of a rabid attack rat in the greatest rodent horror flick of all-time. But this is the '90s, and accordingly a quintet from Seattle has lowered the sound of Willard a few notches to let loose a horrifying growl. On the debut

mind. Each song — *Envenomed* is a prime example — violently spews forth a foul conglomeration of anger, disillusionment and frustration. Vocalist/bassist Steve Reynolds fights for dominance over the hellfire guitar riffs and rapid-fire skin-pounding by screaming the lyrics, which are chockfull of large words only found in the New York Times or those super huge dictionaries that could kill small farm animals if dropped on top of them from the height of three feet. The only problem here is that what Demolition Hammer performs is limited in its musical vocabulary and its appeal. Songs sonically blur into one another leaving you with a monotonous thrash metal glop that only die hard fans could appreciate.

Rating: **



Loudspeaker:
A four-star smash!

album, *Steel Mill*, Willard reeks of the Seattle grunge scene with oozy layers of bass spread heavily over hypnotic rhythms and intimidating guitar riffs. Willard starts its attack slowly with the plodding and menacing pace of *Fifteen* and *Sweet Kali*. The tumult increases with *No Confession*, followed by the title track which a temperamental beast switching instantaneously from a tempo that moves with the velocity of a turtle on laxatives to that of a humming bird on speed. The tension built up is finally released in the climax of *Stain* and *High Moon*, both of which are more urgent and more frenetic. After that, however, you're left with gloopy sludge that sounds and smells like every other band from Seattle.

Rating: ***

Demolition Hammer, *Epidemic of Violence*

You ever seen someone puke without warning? A violent eruption of bile and lunch suddenly projecting itself from a person's mouth. Listening to Demolition Hammer's sophomore effort, *Epidemic of Violence*, brings such a thought to

Lifeshouse, *Fuse*

Whereas *Cop Shoot Cop's* EP, *Headkick Facsimile*, could be likened to one of those rare Pekinese dogs with highly exquisite, alien-like features, Lifeshouse's debut EP, *Fuse*, can be likened to a mutt — warm, friendly, fun and wonderfully ordinary. From the catchy melodies and searing guitar riffs of *From a Window* to the pure pop energy of *Mindcamp*, you know you heard this kind of music before, but their passionate style distracts you from this flaw, besides you're having too much fun to care about such petty details. There's also a serious side to Lifeshouse. With raspy desperation, Perry Serpa delivers lyrics that reflect the dark side of life around us. Rather than rant about what's wrong with society and government, Serpa pens lyrics that create real three-dimensional characters such as the self-important "king of the scene" in *I'm the Other*. This may not raise eyebrows or make you wet your pants, but it's honest and sometimes that's the only thing that counts.

Rating: ***

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**

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 Saxon - The Eagle Has Landed... 29.99
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THE STORY BEHIND THE SONG: MEGADETH'S FORECLOSURE OF A DREAM

A broadside is a topical song written to protest the world's problems. The most famous broadsides include Eddie Cochrane's *Summertime Blues*, The Beatles' *Revolution*, John Lennon's *Give Peace A Chance*, Pete Seeger's *Where Have All The Flowers Gone*, Bob Dylan's *Blowin' In The Wind*, Black Sabbath's *War Pigs*, and Ice T and Body Count's *Cop Killer*. Megadeth's *Foreclosure of a Dream* is a heavy metal broadside with a topic similar to John Mellencamp's *Rain On The Scarecrow*. Both are about farmers losing their land in the 1980s. *Foreclosure* is based on real life stories that Megadeth bassist David Ellefson knew growing up on his own family's farm in rural Minnesota, the heartland of America, where the culture is that focused on the family.

In the early part of the 20th Century, David's grandfather built a corn, soy and cattle farm, and then passed it onto David's dad, who continued to cultivate it and teach his sons to work the land. When David was two years old, his father had a heart attack and sold off the cattle to just focus on raising grain. He encountered other challenges, most notably the threat of losing the farm. Explained David, "In the '70s there was a boom period where farmers were starting to make a lot of money, and the banks had approved loans for farmers to buy the machinery and land. Farmers were told they could take out loans for 30 years and do things to really make their businesses boom. And then, in the '80s, they were foreclosed upon. It was about the American Dream being turned into the American Nightmare. Suddenly they said, 'We need the money back! Pay it or we're going to take back the land and everything that you put up for collateral.' That was how the foreclosure came down. And a lot of people that had farms in their families, for years, lost everything. The irony is here in the heartland, where it's a family oriented kind of culture, people were folding under the pressure—divorces, suicide, infidelity—all kinds of things because of the foreclosure of the dream."

Ellefson relates *Foreclosure of a Dream* to people who work their entire lives to invest in their future but end up losing their investments not through any fault of their own. "It's like the Savings & Loan Scandal. It's really hard to base your whole life on your job. The foreclosure of a dream is when it comes time to retire and collect the benefits which are rightfully yours, because you were told they would be yours, but all of a sudden you're let go. That happened to my father." Fortunately the Ellefson family still has their farm; when the banks surprised the farm owners of America's heartland, Mr. Ellefson turned the farm over to his other son so as not to incur so many debts. Yet for every Ellefson family that maintained their farm and pride, there was another family that wasn't as fortunate.



FORECLOSURE OF A DREAM

DAVE ELLEFSON
DAVE MUSTAINE

As recorded by MEGADETH

*Rise so high, yet so far to fall.
A plan of dignity and balance for all.
Political breakthrough, euphoria's high.*

More borrowed money, more borrowed time.

Backed in a corner, caught up in the race.

*Means to an end, ended in disgrace.
Perspective is lost in the spirit of the chase.*

*Foreclosure of a dream.
Those visions never seen
until all is lost.
Personal Holocaust.
Foreclosure of a dream.*

*Barren land that once filled a need
are worthless now, dead without a deed.*

*Slipping away from an iron grip.
Nature's scales are forced to tip.
The heartland cries, "loss of all pride."*

*To leave ain't believing, so try and be tried.
Insufficient funds, insanity and suicide.*

*Foreclosure of a dream.
Those visions never seen
Until all is lost.
Personal Holocaust
Foreclosure of a dream.*

*Now with new hope some will be proud.
This is no hoax, no one pushed out.
Receive a reprieve and be a pioneer.
Break new ground of a new frontier.
New ideas will surely get by.
No deed or dividend. Some may ask, "Why?"
You'll find the solution; the answer's in the sky.*

*Rise so high, yet so far to fall.
A plan of dignity and balance for all.
Political breakthrough, euphoria's high.
More borrowed money, more borrowed time.*

*Foreclosure of a dream
Those visions never seen
until all is lost.
Personal Holocaust.
Foreclosure of a dream.*

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METAL by MAIL

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n/a = not available

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ALIC EIN CHAINS/Dirt	n/a	9.99	15.99	IMMOLATION/Dawn Of Possession	n/a	8.99	14.99
ASPHYX/Last One On Earth	n/a	8.99	14.99	INCANTATION/Onward To Golgotha	n/a	8.99	14.99
ATROCITY/Longing For Death	n/a	8.99	14.99	KILLING JOKE/Laugh? I Nearly Bought One (Comp.)	n/a	8.99	14.99
BAPHOMET/The Dead Shall Inherit	n/a	8.99	14.99	KING DIAMOND/Dangerous Meeting	n/a	8.99	14.99
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CARCASS/Neoticism	14.99	8.99	14.99	METALLICA/The Unforgiven / Killing Time (single)	n/a	3.49	n/a
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VIDEOS (VHS Only)

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TP-21	GUNS 'N'		
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Poison P-3190	Metallica "On Stage" P-7039	Slaughter P-3286	Black Crowes P-1816	Def Leppard P-7029	Def Leppard P-7029	Slayer P-7107	Slayer P-7107

P-3323	IRON MAIDEN "Tail Gunner"	P-7022	METALLICA "On Stage Collage"	P-7042	PINK FLOYD "On Stage"
-7106	FAITH NO MORE "Underpants"	P-7038	MET NO MORE "Group Photo"	P-7043	TESLA "On Stage"
P-7048	QUEENSRYCHE "On Stage"	P-3240	SKID ROW "Group Sitting"	P-7105	TESTAMENT "On Stage"
P-3223	WINGER "Group Photo"	P-5001	JIMI HENDRIX	P-7043	ROLLING STONES
P-3224	SKID ROW "Group Photo"	P-7051	TESLA "Group Photo"	P-3069	OZZY OSBOURNE "On Stage"
P-5006	KISS "Collage"	P-3261	MOTLEY CRUE "Group Posed"	P-3041	W.A.S.P.
P-7050	AEROSMITH "Group Photo"	P-7009	AEROSMITH "Closeup Photo"	P-7113	SLAYER "Crucifix"
P-7049	WARRANT "Group Photo"	P-7103	DANZIG "Group Sitting"	P-7027	ELVIS PRESLEY "Closeup"
P-1749	SAMANTHA FOX	P-3173	GUNS 'N ROSES "Group Posed"	P-4113	MARILYN MONROE
P-5018	MADONNA	P-7140	GUNS 'N ROSES "On Stage"	P-3308	SLAUGHTER "Group Sitting"
P-3264	IRON MAIDEN "Maiden England"	P-7102	TESTAMENT "Group Photo"	P-4015	BEATLES
P-3021	IRON MAIDEN "Aces High"	P-5004	LED ZEPPELIN "On Stage Collage"	P-4200	JOHN LENNON "Sitting on Car"
P-7007	ANTHRAX "Persistence of Time"	P-7125	GRATEFUL DEAD "Logo"	P-5028	JAMES DEAN
P-3022	OZZY OSBOURNE	P-7112	ALICE COOPER "Full Length Photo"	P-7114	JANIS JARVIS
P-3199	MEGADETH "Pace Sells"	P-3312	BOB MARLEY "Face Photo"	P-7115	CINDERELLA "Group Sitting"
P-7104	MEGADETH "Hangar 18"	P-1821	R.E.M. "Group Photo"	P-5034	INXS "Group Photo"
P-5005	JIMMY PAGE	P-3300	IRON MAIDEN "The Judge"	P-7137	YES "World Tour"
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P-5002	DOORS "Group Photo"	P-6049	DAVID LEE ROTH	P-1833	TRIXTER "Group Photo"
P-5003	JIM MORISON "Collage"	P-1280	BRUCE LEE	P-5038	SUCIDAL TENDENCIES "Group"
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D-2001	AEROSMITH	D-6	INXS	D-49	MARILYN MONROE
D-2003	MOTLEY CRUE	D-2006	MEGADETH	D-99	SAMANTHA FOX
D-68	LED ZEPPELIN	D-9	IRON MAIDEN	D-20	BON JOVI
D-8	CINDERELLA	D-47	ELVIS PRESLEY	D-1	PRINCE
D-67	JIMI HENDRIX	D-3	DAVID LEE ROTH	D-70	GEORGE MICHAEL

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X-3	SKID ROW	X-14	AEROSMITH	X-27	SUICIDAL TENDENCIES
X-4	METALLICA	X-15	TESTAMENT	X-28	SEX PISTOLS
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 VP-957 JIMI HENDRIX
 VP-822 JIM MORRISON
 VP-810 BLACK SABBATH
 VP-827 GRATEFUL DEAD
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TAIME DOWNE, GREG STEELE

As recorded by **FASTER PUSSYCAT**

*I'm on the lame train, I got a first class ticket
on the nonstop to nowhere.
Where it takes me, I don't know,
I guess the tracks you lay are your own.*

*It's five o'clock in the morning
And I can't fall asleep again.
Times are changing and moving fast,
way too fast for me.
Seems like only yesterday
I was skipping school and stealing gasoline.*

*I've been talking, I guess you can call it talking
a white lie.
One minute I'm on top of the world
and the next thing you know*

*I'm on the lame train, I got a first class ticket
on the nonstop to nowhere.
Where it takes me I don't know.
I guess the tracks you lay are your own.
I'm on the lame train, I got a first class ticket
on the nonstop to nowhere,
nonstop to nowhere.*

*Sometimes I just sit and daydream,
and I just slip away from here.
If only I had a crystal ball
or could invent a time machine
I'd go into the future and take a good look
around
and what life has in store for me.*

*I've been walking, I guess you can call it walking
a thin line.
One minute I'm on top of the world
and the next thing you know*

*I'm on the lame train, I got a first class ticket
on the nonstop to nowhere.
Where it takes me I don't know;
I guess the tracks you lay are your own.
It's like a chain gang
I know the exit but my problems
seem to follow me wherever I go.
Nonstop to nowhere.*

*I don't believe the preachers
They're just sticking out their hands
I don't believe the government
and who in the hell's this Uncle Sam?
Mr. Conductor, will you help me get off this
train?
Well, I believe I'm on the wrong one
and it's taking me down the drain.*

*I'm on the lame train, I got a first class ticket
on the nonstop to nowhere.
Where it takes me I don't know.
I guess the tracks you lay are your own.
I'm on the lame train, I got a first class ticket
on the nonstop to nowhere.
Where it takes me I don't know.
I guess the tracks you lay are your own.
It's like a chain gang.
I know the exit but my problems
seem to follow me wherever I go
Nonstop to nowhere.*

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I STAND ALONE

JESSE DUPREE

As recorded by JACKYL

Well everytime I move,
every step I make,
you know I just can't seem to take
the right direction.

I'm always wrong.
I'm never right.
Right or wrong
there always seems to be a correction.

And I give everything I got.
And they take, take, take,
everything I'm giving.

My back is tired.
My legs both ache.
In this life
there is no cake.
This life I'm living...

I stand alone today.
Don't ask me why I feel.
I just know I feel this way.
I stand alone today.

Well, you look at me,
shake your head
don't like my hair.
You're so misled...
...you dol

But the curse is more than on my head.
Sometimes I think I'm better off dead.
It's worse than voodoo.

And I'm reaching out for help
But it's no no no no no
until you give in.

My back is tired.
My legs both ache.
In this life
there is no cake...
this life I'm living.

I stand alone today.
Don't ask me why I feel.
I just know I feel this way.
I stand alone today.

They take, they take
everything I'm giving.
It's a rough rough life.
This life I'm livin'.
Give me more, give me more.
I take more every day.
I'm gonna take it
till they take, take, take, take, take

me away.

I stand alone today.
Don't ask me why I feel
I just know I feel this way.
I stand alone baby.

I-I-I stand alone today,
I-I-I stand alone today,
I-I-I stand alone today,
I-I-I stand alone today—
I-II

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IN THE MEANTIME

PAGE NYE-HAMILTON

As recorded by Helmet

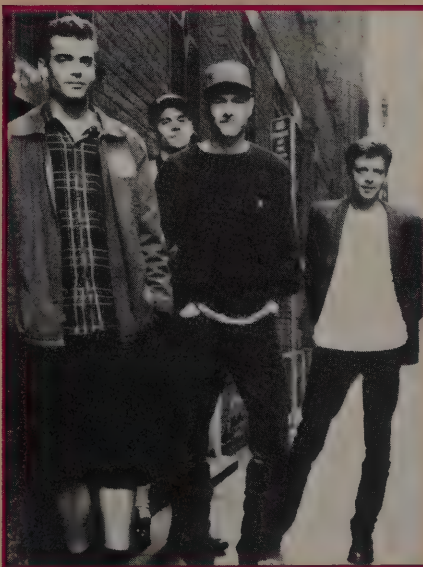
Earth tone suits you
so give it a smile.
If I could hold your feet down—
get to know for awhile.

To make due is a promise
hard to keep without help.
Never taught to look in,
I'm too concerned with my health.

Help me spread right, ash is
cow fertilized.
Come down in a feed town.
Strength to minimize.

Hold it. In The Meantime.

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I could not speak a word.
My tongue was tied in giant knots and*

*I felt so disturbed
at the feeling rushing through me,
the heat inside my veins, at the way my
nerve ends tingle every time you call my
name.*

*I've got a lust ignited fever
and I can't put out the flame.*

*Next time that I saw you
I felt so much more at ease.
You had a languid disposition.
I had a willingness to please.*

*Your candy apple red lips
full of violets and sex
had me harder than a coal train,
had my collar wringing wet.*

*Know I'm gonna crash and burn
but I'm not finished yet.*

*My heart is pounding like a big bassdrum,
excited at the thought I might get me
some.
Lick it off my fingers taste it on my tongue,
gonna love you little baby like a m-m-m-
machine gun.*

*You're a symphony of elegance,
a masterpiece of grace
an animated work of art
who's acquired a taste.
For the flesh of weaker lovers*

*who will lie down on their backs
to be ridden at your leisure
and be taken off like hats.*

*I'm not here for you to walk on
and not your welcome mat.*

*My heart is pounding like a big bass drum,
excited at the thought I might get me
some.
Lick it off my fingers, taste it on my
tongue,
gonna love you little baby like a m-m-m-
machine gun.*

*First time that I saw you
I could not speak a word.
My tongue was tied in giant knots
and I felt so disturbed.*

*at the feeling rushing through me,
the heat inside my veins
at the way my nerve ends tingle
every time you call my name.*

*I've got a lust ignited fever
and I can't put out the flame.*

*My heart is pounding like a big, bass drum,
excited at the thought I might get me
some.
Lick it off my fingers, taste it on my
tongue,
gonna love you little baby like a m-m-m-
machine gun.*

*Machine gun, machine gun,
machine gun.*

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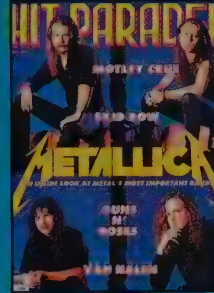
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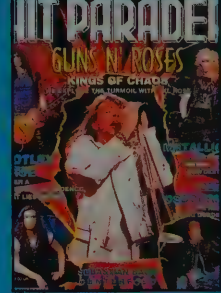
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AN-3019 JUDGE DREAD	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-507
ALB-103 LOGO	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-508
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-509
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-510
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ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-513
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-514
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-515
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-516
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-517
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-518
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-519
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-520
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-521
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-522
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-523
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-524
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-525
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-526
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-527
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-528
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-529
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-530
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003	MI-3003	PEARL-100	SAD-2	WD-531
ALICE COOPER	CON-1 LOGO	W-823 KISS SKY	MIN-3001	MI-3003				



HAMMER SMASHED FACE

CHRIS BARNES
BOB RUSAY
PAUL MAZURKIEWICZ
ALEX WEBSTER
JACK OWEN

As recorded by CANNIBAL CORPSE

*There's something inside me
It's—It's coming out—
I feel like killing you!
Let loose of the anger, held back
too long.
My blood runs cold.*

*Through my anatomy dwells another being
rooted in my cortex, a servant to its bidding.
Brutality becomes my appetite.
Violence is now a way of life.
The sledge my tool to torture
as it pounds down on your forehead.
Eyes bulging from their sockets*

*with every swing of my mallet.
I smash your stupid head in until
brains seep in
through those cracks. Blood does leak
distorted beauty, catastrophe
steaming slop, splattered all over me!
Lifeless body, slouching dead.
Lecherous abscess where you once
had a head!*

*Avoiding the prophecy of my new-
found lust—
you will never live again. Soon your
life will end.
I'll see you die at my feet, eternally I
smash your face—
facial bones collapse as I crack your
skull in half.*

*Crushing cranial contents!
Draining the snot, I rip out the
eyes.
Squeezing them in my hands,*

*nerves are incised
Peeling the flesh off the bottom of
my weapon
Involuntarily pulpifying facial
regions.*

*Suffer, and then you die!
Torture, pulverized!
At one with my sixth sense, I feel free
to kill as I please! No one can stop me!
Created to kill, the carnage continues—
violently reshaping human facial tissue.*

*Brutality becomes my appetite.
Violence is now a way of life.
The sledge my tool to torture
as it pounds down on your fore
head.*

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HOT CHERIE (YOU'RE GETTING ME HOT, CHERIE)

R. BISHOP
D. GUTHEIL
J. NEILL
K. SINNAEVE
K. SHIELDS

As recorded by HARDLINE

*Been too long since the last rain.
Still the stars sizzle hot in the sky.
And there, undressed in the shadows
stands my sweet Cherie, there hid-
ing from July.
And all night, you kept me up, up*

*all night
hoping I could make you mine.*

*You're getting me hot, Cherie,
I want what you've got all over me.
Isn't my love strong enough?
I'm ready to rock you long and rough.
You're getting me hot, Cherie.
I want what you've got all over me.
I'm going crazy.*

*I can't wait for October
when the breeze from the lake,
she's blowing me cold.
And maybe she'll need me for some
shelter
when the campfire dies,*

*and all the strange tales have been
told.*

*And all night I've been working overtime
hoping I could make you mine.*

*You're getting me hot, Cherie.
I want what you've got all over me.
Isn't my love strong enough?
I'm ready to rock you long and rough.
You're getting me hot, Cherie,
I want what you've got all over me.
I'm going crazy.*

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The image features four members of the band Firehouse. From left to right: a man with long, curly blonde hair and a yellow tank top; a man in a black cap and shirt holding a magazine; a man with long dark hair and a patterned shirt; and a man with long dark hair and a blue patterned shirt. They are all holding or pointing to issues of HIT PARADER magazine. The magazine covers show various rock bands and the text 'HIT PARADER' and 'MELISSA BENT 1991'.

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GET THE PICTURE

BY JENNIFER FUSCO

★ FLICK PICK ★

Hot on the heels of the semi-successful **Buffy The Vampire Slayer** comes another neck-biting thriller, **Innocent Blood**, directed by John Landis.

John Landis, as many of you might remember scared audiences more than ten years ago with **An American Werewolf In London**, then went on to direct hit after hit, including **National Lampoon's Animal House**, **Trading Places**, and **The Blues Brothers**, among others. He also directed Michael Jackson's mini-movies/videos for **Thriller** and **Black Or White**.

In this latest blood-sucking installment, the story centers around a beautiful (of course), modern-day vampiress who dispenses her own brand of justice when she encounters a group of mobsters and a handsome undercover cop who has infiltrated their operations.

The lead role of Marie is played by Anne Parillaud, a French actress who is making her American film debut. Unlike most vampires, this lady has morals.

That's right. She only feeds off the blood of those who deserve to die.

Anthony LaPaglia (**Betsy's Wedding**) is Joe Gennaro, the undercover cop who has landed himself in the middle of a mob's inner circle, headed by Sal Macelli (Robert Loggia, **Scarface**, **Jagged Edge**). When one of Macelli's boys, Tony, is found bizarrely murdered, Joe meets Marie and learns a few things he would once have had trouble believing. After all, it's not every day you run into a vampire. Soon after, Joe's cover is blown and he finds himself on the run.

Marie herself has had some problems with Macelli — one night he gave her a ride home only to find out romance wasn't what she had in mind. Although Marie started the job, she didn't finish it, turning Macelli into a powerful, terrifying vampire who turns his mob of men into

vampires as well — all out for revenge on Joe.

You probably could've figured this one out on your own, but here it is. Marie and Joe team up to battle Macelli and his crew and bring them to justice, although they do have two different kinds of justice in mind. Which one gets to Sal Macelli first? Does he go to jail or die at the hand (or shall we say, teeth) of



Vampiress Anne Parillaud and detective Anthony LaPaglia try to take a bite out of crime.

Marie? Well, you'll just have to see the movie to find out.

★ COMIN' ATTRACTIONS ★

There is plenty of speculation around Hollywood that a **Basic Instinct** sequel may be in the works with none other than the sexy Sharon Stone reprising her role. Whether or not she'll be wearing any underwear in this one is yet to be seen (or unseen, as the case may be)... Speaking of sequels, there just might be another **Naked Gun** flick headed for the big screen...Remember the hilarious **Weekend At Bernie's**? Well, there's another one on the way, with original cast members Andrew McCarthy and Jonathan Silverman, and of course, "Bernie"... Danny DeVito (**Batman Returns**) was originally supposed to star in the movie version of the video game

Super Mario Brothers, but now it's Bob Hoskins (**Who Framed Roger Rabbit?**) in the lead... While we're in the cartoon department, the search is on for a young boy to star in director/producer John Hughes' (**Home Alone**) **Dennis The Menace**. No, Macauley Culkin does not have the role... Those **Teenage Mutant Ninja Turtles** will be back in '93, to fight off more slimy characters... Two of **Wayne's World** stars have new flicks in production. Mike Myers will play a TV personality who suspects his girlfriend is a Lizzy Borden wannabe in **So I Married An Axe Murderer**, while babe Tia Carrere joins Wesley Snipes and Sean Connery in **Rising Sun**...

★ BACK TRACKS ★

Richie Sambora has contributed two songs to the **Red Shoe Diaries** soundtrack, one from his solo effort **Stranger In This Town**, and the other a new track.

Red Shoe Diaries was a two-hour feature movie for Showtime, that's now a series. **Rest In Peace** is an eerie tune Richie penned for his album and **You Never Really Know** was written by **Red Shoe** creator Zalman King (**91/2 Weeks**, **Wild Orchard**). Richie's the only "rock star" on the soundtrack, but if you're a fan of the axe master, it's worth checking out for the new song... Next time you go to the theater, you might be hearing some of your favorite songs playing while you wait for your flick to start. **Movie Tunes**, a radio-formatted CD music programming service, can now be heard in AMC Theatres nationwide. The 30-minute **Movie Tunes** "soundtrack" will feature eight cuts with a professional "DJ" introducing each song. The tunes don't necessarily have to be songs from movie soundtracks, although many will be.... stay "tuned" for more...

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HIT OR MISS

COMPILED BY THE
HIT PARADER STAFF

Each month, the **Hit Parader** staff sits down to decide which new albums to review. Our job is to weed through the glut of releases to bring you the most insightful critiques of that month's top rock product. Some get the thumbs up—others do not—we call it *Hit Or Miss*.

FASTER PUSSYCAT, WHIPPED

Faster Pussycat is one of those bands that's always lurked on the edge of stardom while never being able to fully seize the opportunity to rise to the top. Taime Downe and the boys once again flirt with greatness on their latest album,

more than a hollow shell of their former greatness. Current singer Brian Howe does have a powerful voice and as demonstrated on such tracks as *How About That*, Bad Co. can still put together a catchy rock tune. But, quite simply, in contrast to the group's legendary past, the band's latest release, **Here Comes Trouble**, comes up short.
MISS

WARRANT, DOG EAT DOG

Warrant have emerged as one of hard rock's most consistent hit makers. On their third album, **Dog Eat Dog**, the band does little to diminish that reputation. While the album may be a little more dark and experimental than the group's two earlier platinum efforts, such new songs as *Machine Gun* and *Andy Warhol Was Right* showcase the lyrical and musical sophistication of the band's main man, Jani Lane. Certainly, Warrant is something of an acquired taste, for at their heaviest they still fall short of true metal. But for those who enjoy classic hard rock played with style and surprising sophistication, **Dog Eat Dog** delivers the goods.
HIT



AC/DC, LIVE

Can there be any more exciting words to any true blue rock fans than AC/DC live? If any band deserves to record a live album (something that most groups have turned their backs on in recent years) it is the legendary Thunder From Down Under, and that's exactly what Angus Young and his metal merchants have done on **AC/DC Live**. All the band's classics are here; *Thunderstruck*, *Back In Black*, *Highway To Hell*, *Hells Bells*, *Whole Lotta Rosie*... the list just goes on and on. Recorded around the world during the band's 1991 world tour, **AC/DC Live** is a must for anyone even remotely interested in what makes rock and roll the most entertaining and exciting form or music in the world.
HIT

Whipped, but one must wonder if shifting tides of rock taste haven't wandered away from F.P.'s infectious brand of commercial metal. Still, such new tracks as *Nonstop To Nowhere*, *Friends* and *Big Dictionary* rank among the band's all-time best. It should be fascinating to see the way the metal masses react to Faster Pussycat's latest and greatest release.
HIT

BAD COMPANY, HERE COMES TROUBLE

Almost 20 years ago Bad Company burst upon the scene with their debut single *Can't Get Enough*. Back then the band revolved around the incredible vocal skills of Paul Rodgers. Today, Rodgers is nothing more than a distant memory, and unfortunately, Bad Company is little

DAMN YANKEES, DON'T TREAD

Damn Yankees were one of the year's surprise hits when their debut album went gold back in 1990. But when one considers the ingredients that comprise this outfit, success should have been a foregone conclusion. In guitarist/vocalist Tommy Shaw and bassist/vocalist Jack Blades the band sports two of the best songwriters in the business. And in guitarist Ted Nugent they have one of the most dynamic live performers in metal history. Now with the release of their second album, **Don't Tread**, this team of rock veterans have done it again. Tracks like *Don't Tread On Me* and *Someone To Believe* allow all the band's best ingredients to play to their best advantage.
HIT

METAL ACTION

NATIONAL TOP TEN

1. PEARL JAM, **Ten**
2. MEGADETH, **Countdown To Extinction**
3. RED HOT CHILI PEPPERS, **Blood Sugar Sex Magic**
4. METALLICA, **Metallica**
5. TEMPLE OF THE DOG, **Temple Of The Dog**
6. GUNS N' ROSES, **Use Your Illusion I**
7. THE BLACK CROWES, **The Southern Harmony & Musical Companion**
8. DEF LEPPARD, **Adrenalize**
9. SOUNDTRACK, **Singles**
10. NIRVANA, **Nevermind**

HIT PARADER'S TOP TEN

1. MEGADETH, **Countdown To Extinction**
2. WARRANT, **Dog Eat Dog**
3. FASTER PUSSYCAT, **Whipped**
4. SOUNDTRACK, **Singles**
5. WIDOWMAKER, **Blood And Bullets**
6. DAMN YANKEES, **Don't Tread**
7. JOE SATRIANI, **The Extremist**
8. HELMET, **Meantime**
9. BLACK SABBATH, **Dehumanizer**
10. EXTREME, **Ill Sides To Every Story**

CONCERT DATES

(Note: All Dates Subject To Change)

MEGADETH, SUICIDAL TENDENCIES

October 31	Miami, FL
November 1	Lakeland, FL
November 2	Atlanta, GA
November 5	Baltimore, MD/Washington, DC
November 6, 7	Philadelphia, PA
November 8	Worcester, MA
November 11, 12	New York City, NY
November 15	Montreal, Canada
November 17	Toronto, Canada
November 19	Cleveland, OH

KISS/TRIXTER/FASTER PUSSYCAT

October 13	Albany, NY
October 14	New Haven, CT
October 16	Pittsburgh, PA
October 17	Roanoke, VA
October 18	Largo, MD
October 20	Charleston, WV
October 21	Johnson City, TN
October 23	Charlotte, NC
October 24	Fayetteville, NC
October 25	Columbia, SC
October 27	Asheville, NC
October 29	Daytona, FL
October 30	Tampa, FL
October 31	Miami, FL
November 3	Greenville, SC
November 5	Atlanta, GA
November 6	Birmingham, AL
November 7	Knoxville, TN
November 8	Nashville, TN
November 10	Jackson, MS
November 12	Memphis, TN

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"An amazing collection of every technique you might employ in any metal tune." — **Guitar School Magazine**

"Mechanics of Metal is a detailed study of tricks & techniques of guitar heroes, carefully explained using step-by-step instructions, diagrams, photographs & audio cassettes." — **Circus Magazine**

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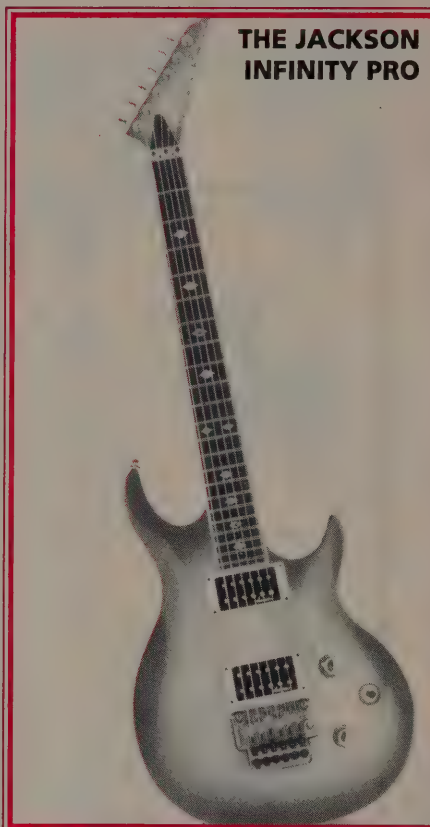
INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

A few issues back we broke the big news that **Jackson**—whose **Charvel** and **Jackson** guitars have been among the most prized by hard-rock players for the past decade-plus—had introduced some affordably priced models for the first time. The company also has some other new guitars that are not quite so budget-minded but are still worth noting because, after all, they are from **Jackson-Charvel** as any hard rock player or guitar fan worth his salt should know, 'nuff said.

The new *Jackson Infinity Pro Model* offers a unique combination of specs and features. It's the first **Jackson** guitar with mahogany set-neck construction and a 25.5 inch scale length—resulting in a guitar with the full, warm sound of a traditional set-neck instrument (like a **Les Paul Gibson**) with the string tension and unique harmonic response of a bolt-on neck guitar (like a **Fender Strat**). These are beautiful *looking* guitars; the very shapely strat-style double-cutaway body is made of mahogany too, with select grade 3/4 inch maple top; the rosewood fingerboard (which sits on a neck that's 20 mm thick at the first fret, and 22 mm thick at the 13th fret) has diamond-shaped position markers that are handcut from a combination of genuine abalone and mother of pearl; the headstocks are finished to match the body color on all Infinity Pros. They also sound as good as they look—with two **Jackson** humbucking pickups (a *J-92C* at the neck, and a *J-50M* at the bridge), a unique 3-knob control set-up, and a bridge (the *Jackson JT 590*) made by **Schaller** under license from **Floyd Rose**. The *Infinity Pro* retails for a suggested \$1,495 list.

The **Jackson Soloist** also has a not-cheap \$1,495 suggested retail list price—but that is a bargain compared to the \$2,500 price of the original **Soloist**



THE JACKSON INFINITY PRO



THE JACKSON SOLOIST PRO

Custom, which has become a must-have item among many industry professionals. The new, first-time-ever full-production soloists feature neck-thru-body construction with quarter-sewn maple, real mother of pearl sharkfin inlays on bound fingerboards, and bound headstocks. There are two *Soloist* models: *The Pro Model* has an ebony fingerboard and an active-electronic pickup system (which actually adds bass or treble as desired, rather than merely rolling off the treble to "add bass" as traditional "passive" tone controls do)

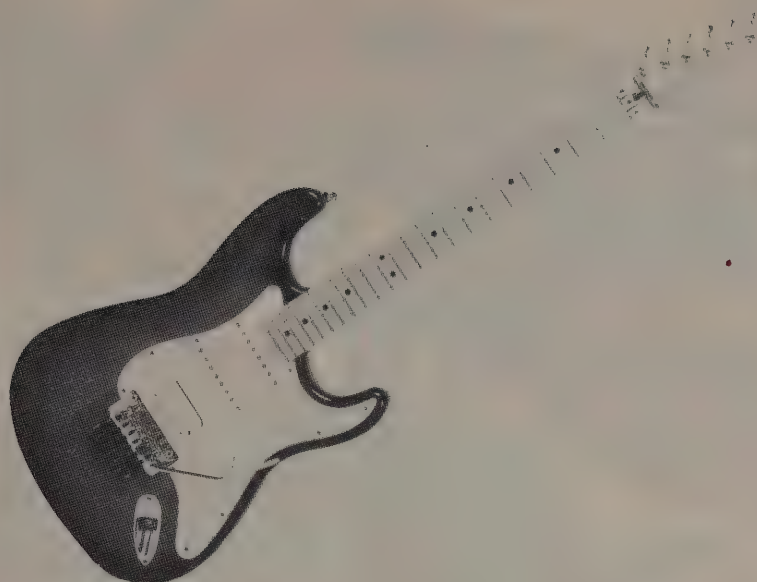
with a mid-boost control; the *XL* has a rosewood fingerboard and passive pickups with vertically stacked humbucking pickups for the bridge and neck positions. The *Pro* has three pickups: stacked humbuckers (which look like single-coils and sound like single-coils but cancel hum like double-coils) and a traditional double-coil at the bridge.

For more info on these and other **Jackson-Charvel** Guitars, write **Jackson/Charvel Guitar Co.**, PO Box 2344, Ft. Worth, TX 76113.

Shure, long one of the top names in professional microphones for stage and studio, introduces its new *BetaGreen* line—five high-quality affordable models designed for the aspiring musician on a budget. There are three dynamic and two condenser mics for a wide range of applications, from home recording to live performance, priced from \$60 to \$130 for the dynamic models, and \$220 for the condensers. All models feature neodymium magnets, superior shock isolation and on-off switches. For more info write **Shure Brothers Inc.**, 222 Hartrey Ave., Evanston, IL 60202-3696.



With its new *T-62 Guitar*, **Hamer** says it tried to capture the essence of classic bolt-on-neck guitars, and subtly enhance it with modern improvements. Each guitar is individually hand built from classic materials like alder and bird's-eye maple. Then come the modern touches, such as *Pao Ferro* fingerboards, sperzel-looking tuners, and totally adjustable roller saddle bridges. And here's a neat idea: a mini-toggle switch next to the back of the scratch-guard by the bridge activates (or, of course, bypasses an "on-demand" pre-set three-band EQ tone control system. The unique "modern vintage" *T-62* is offered in 3-tone sunburst, seafoam green, vintage white and ferrari red finishes. For more info write **Hamer Guitars**, 835 West University Drive, Arlington Heights, IL 60004.



New from **Fender**: The *Heartfield Prophecy* series of electric basses, and the **Floyd Rose Classic Stratocaster**. There are three *Prophecy* basses: *Model I* (\$649.99) has a basswood body and chrome-plated hardware; *Model II* (\$749.99) has a Japanese ash body and gold-plated hardware; and the *Model III* (\$1,149.99) has a multi-laminated hardwood body and gold-plated hardware. The *Prophecy I* has a semi-active TBX tone control, while the *II* and *III* have full active electronics with separate treble and bass boost and cut; the *I* and *II* have bolt-on maple necks, while the *III* has a multi-laminated neck and a neck-thru-body design. Shared features between the three models include rosewood fingerboard with 12 inch radius and 22 frets, and one mid-position P-bass-style pickup and one J-bass-style pickup at the bridge, plus a volume and a pan control.

The **Floyd Rose Classic Stratocaster** not only combines the classic strat design with **Rose's** industry-standard modern locking tremolo bridge, it also offers a new neck design with a nine and a half inch radius allowing for lower string action for easier bends; plus there are improved vintage-style pickups with even pole pieces for better string balance, a **DiMarzio Pro Paf** humbucker at the bridge, and check this out—the center pickup is magnetized opposite to the bridge and neck pickups, for hum cancellation when two pickups are activated. Interesting. For more info on the **Floyd Rose Classic Strat** and the *Heartfield Prophecy Basses*, write **Fender Musical Instruments**, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 86258.





Mr. Big And Yngwie Issue Live Videos

In less than a year Mr. Big has released their second home video, **Live**, featuring 13 songs, guitar, bass and drum solos and their radical version of the Who's *Baba O'Reilly*. It's the band's first live home video, recorded right near lead singer Eric Martin's home at The Warfield Theatre in San Francisco. (\$19.98/95 min./A*Vision Entertainment). Anthrax's **Live Noise** has backstage and on stage footage of Anthrax plus jams on *Bring The Noise* and *Too Much Posse* with rappers Public Enemy. (\$19.95/60 min./PolyGram Video) **The Yngwie Malmsteen Collection** features our favorite Swedish guitarist on stage in Tokyo, 1985 and Leningrad, 1989. (\$19.95/66 min./PolyGram Video). **Without Tears** is a documentary on comedian Lenny Bruce who spoke out against the same things that anger rockers—hypocrisy, racism and censorship. (\$19.98/75 min./A*Vision Entertainment).

Why are so many rock stars risking life and limb for their art? Lately we've seen musicians performing dangerous feats that should be left to movie stunt people. Jennifer Batten allowed herself to be covered by 100,000 buzzing, honey bees in her video, *Flight Of The Bumble Bee*. Realize video directors Danny Voss, Michael Sembello, Ernie Campagna plus Jennifer, herself had her life in peril for well over an hour as they called for new camera angles and more takes. She quipped, "I only got stung once and that happened when the taping was over." Her new "hot" video *Fast Car* finds Jennifer walking barefoot atop freshly burnt wood. Other risk-takers include Nymphs' Inger Lorre who heartily eats maggots in *Sad And Damned*, Love/Hate's Jizzy Pearl suspending himself on the famous Hollywood sign for an up-and-coming documentary, Firehouse's Michael Foster skydiving in *Reach For the Sky* and 2 Die 4 bungee jumping for their first video *You Got What It Takes*. Rock fans don't want musicians to kill themselves making videos. But bands seem to be insistent on creating high intensity drama for the sake of the song. Nigel Dick, who directed 2 Die 4's video says, "There was a line in the song about floating on air. That's why I had the band bungee jump." All this is well

and good, but is it worth any rocker trying 2 die 4 their art?

Speaking of risking life and limb, we've got shopping lists of action and sports videos like martial arts films—CBS/Fox's **The Deadliest Arts—The Best of the Martial Arts Films** with fight sequences by Cynthia Rothrock, Bruce Lee, Jean-Claude Van Damme (\$89.98) and the **Bruce Lee Collection: Game Of Death, Return of The Dragon, Fists of Fury and Chinese Connection** (\$49.98 total) plus **Bruce Lee, The Legend** (\$14.98). There's Cynthia Rothrock's **Tiger Claws** (\$34.98/MCA-Universal), Lou Ferrigno's **Cage** (\$14.98/Orion), Chuck Norris' **The Hitman** (\$92.99/Cannon) and Lorenzo Lamas' **Final Impact** (\$89.95/PM Entertainment). Jean Claude-Van Damme has **Death Warrant** (\$19.98/MGM/UA Home Video) and **Double Impact** (\$92.95/ Columbia/Tri-Star) with Cory "Ms. Olympia" Everson. By the way Everson's workout and competition videos can be ordered for \$19.95 through Sampson & Delilah 1-800-451-2981. Ms. International, Anja Shreiner also has exercise videos, **Upper Body** and **Lower Body Workouts** (\$9.95/ESPN). Boxer Marvelous Marvin Hagler stars in **Indio 2: The Revolt** (\$89.98/Live Home Video). Worldwide Entertainment Marketing has **Boxing—The Best of the 80s, Vol. 1 & 2** with Roberto Duran, George Forman, Renaldo Snipes, Larry Holmes (\$14.98).

Car racing fans should check out **Nascar Living Legend—Richard Petty & STP** and **A Week In The Life Of A Race Team (What It Really Takes To Succeed in NASCAR RACING)** (\$9.95 each/ESPN). If you're into motorcycle racing, check out

On Any Sunday (\$39.95/Pacific Arts Home Video). **Incline** is an instructional video on rollerblading (\$19.98/Warner Reprise) and **The Best Of Wave Warriors Back And Bad** (\$19.98/Warner Reprise) has surfing, skateboarding and snowboarding set to music by Faith No More, Bulletboys, Hendrix, Slayer, Goo Goo Dolls, Ministry and other Warner acts.

Football fans will love **Knut Rockne, All American with Ronald Reagan** (\$19.98/MGM/UA) and the comedy **Necessary Roughness** (Paramount). English football—soc-

cer—is the feature sport in **Ladybugs**, a Rodney Dangerfield comedy (Paramount). Baseball folks, check out **The Legends Of Baseball**—Mickey Mantle, Pete Rose, Henry Aaron, Catfish Hunter, Tommy Lasorda (\$9.95/ESPN) and **Baseball Classics Vol. 1-4, Giftpack** (\$54.98/Worldwide Entertainment Marketing).

Axl Rose's leading lady Stephanie Seymour models sporting apparel in **ABC Sports' The Thrill of Victory**, which is a compilation of over 30 years of **ABC Sports** footage with champs Muhammed Ali, George Forman, Olga Korbut, Mark Spitz, Bruce Jenner, Mary Lou Retton, Dorothy Hammill, Eric Heiden, the 1980 USA Hockey team and more. Also available is **The Agony of Defeat** a compilation of what viewers (not the athletes feel) are hilarious setbacks and spills in sports history (\$14.98/CBS FOX). Also check out **The Best of Sports Center** with profiles on Nolan Ryan, George Foreman, Magic Johnson, Jimmy Connors, Rickey Henderson, Pete Rose and others (\$14.95/ESPN).

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MCA MECHANIC

Barking at the moon





Mad as a hatter and crazy like a fox, Ozzy took his contingent out on the road. During the show he religiously threw pig's intestines and calves' livers into the audiences, and hung a midget (construed as being new Black Sabbath vocalist Ronnie James Dio). **Diary Of A Madman** soared into the Top 15 on the charts.

A fan tested Ozzy's blood-thirsty meddle in Des Moines on January 20, 1982, by throwing, what Ozzy assumed to be, a fake bat onstage. Ozzy tried to bite its head off. Angered by the attack, the critter bit back. After the show Ozzy was rushed to the hospital and pricked with rabies and tetanus shots. The Humane Society became enraged.

"After I bit the head off the bat, the animal rights people came after me every night," stated Ozzy. "I'll tell you what bats taste like—like a good McDonald's burger."

The U.S. newspapers picked up on the bat biting bit and ran with it. Ozzy declared that he could not have "bought better publicity."

Pissing on reporters, biting the heads off of bats, going crazy in front of thousands of screaming fans, hanging out with his new manager/girlfriend, Ozzy was having a rollicking time. Even the bus rides were fun...until the morning of March 20, 1982.

The group was heading into Orlando, Florida for a gig with Foreigner, when their bus driver, Andrew Aycock decided to stop off at the bus compound. There were planes there and Aycock professed he was a pilot. He took Ozzy's keyboardist, Don Airey for a ride and then asked anyone else if they wanted to see an aerial view of flat, central Florida. Randy and the band's wardrobe mistress Rachael Youngblood went for it.

While they were tooling around, something went awry. The plane skimmed the bus and careened into Aycock's house. Everyone on board the aircraft was killed.

"March 20, 1982 is a day that will live with me forever," Ozzy mourned. "Not only did I lose my best friend but the greatest musician I had ever known."

Ozzy was devastated. He did not come out of his room for days. He couldn't believe somebody so dear to him had been taken away. When Ozzy finally resurfaced, he did not want to wallow in his sorrow. He recruited guitarist Bernie Torme and toured through the Northwest. The combination didn't work. Although Torme was doing Ozzy a favor, he had none of Randy's drive. He lasted three weeks before he was replaced by a 24 year old guitarist named Brad Gillis, who was more suitable.

On the personal side Ozzy divorced Thelma, and married Sharon. "I never thought love like that could really exist," he told the press. In honor of their wedded bliss Ozzy recorded a live LP of Black Sabbath tunes called **Speak Of The Devil**.

Sharon became Ozzy's best friend, surrogate mother and musical confidante. "I give her

the music and the ideas, and she's the one who says, 'we'll do this or we'll do that,'" he told people. Together Ozzy and Sharon (with a bit of help from Bob Daisley) came up with the material for Ozzy's next solo album.

Ozzy needed a new guitarist. He was hoping for someone who'd give him the same thrill Randy did. Happy, but not ecstatic, Ozzy finally settled on San Diego native Jake Williams, who'd gotten his experience working with early stages of Ratt, Rough Cutt and Dio. A name change to something more vibrant sounding, and Jake E. Lee was announced as Ozzy's new guitarist.

Jake's classically-influenced playing style (he started piano at age six and didn't pick up the guitar until age 15) suited what Ozzy was looking for. His style was melodic, yet fluent, and he had a dynamic presence on stage.

Ozzy, along with Jake, Daisley, Aldridge and Airey, recorded **Bark At The Moon**. They embarked on an extensive tour with Motley Crue as the opening act. The album sold adequately and the tour was a huge success, even though Aldridge was replaced by Carmine Appice, and Daisley was replaced by Don Costa mid-tour.

Judging by the way they bantered about on stage together, Ozzy and Jake appeared to have a great relationship. And, as Ozzy prepared his next LP with writing partner Jake, he was primed. He had visions of the album, **Killer Of Giants**, to come out in seven months time.

Then Ozzy and his record company got slapped with a wrongful death lawsuit. Nineteen year old John McCollum, had shot himself with his dad's .22 caliber pistol while the album **Blizzard Of Ozz** was playing on his home stereo. They declared that the suit had been filed to "teach the record companies a lesson."

"They're saying this song *Suicide Solution* forced this kid to shoot himself. The kid was sick in the mind long before he ever heard an Ozzy Osbourne record," observed Ozzy.

The court agreed, ruling that Osbourne's music was protected by the First Amendment; the lawsuit was dismissed.

Ozzy attempted to go on with his new album but demons seemed to be lurking at London's Townhouse Studios. Master tapes were mysteriously erased, guitars went out of tune and Ozzy's voice would fail without warning.

"I thought there might be evil spirits at work," Ozzy mused. Time progressed, the album was delayed, the lineup changed. Phil Soussan came in on bass and Randy Castillo was recruited as the drummer. When they continued on with the album, Jake and Ozzy started having conflicts.

"I couldn't do exactly what I want-



PHOTO: NEIL ZLOZOWER

ed to do, I played with the other guy in mind," observed Jake. "Some of the solos I had worked out, the other guy didn't really like. There were a couple of solos that I wouldn't have put down but the other guy wanted them that way."

In January 1986, the album, now dubbed **The Ultimate Sin** was released. Both the album and tour did fabulously. Jake and Ozzy had developed a solid relationship. Jake would hold down the musical end while Ozzy dashed about the stage in a crazed fury, drooling fake blood, mooning the audience and creating any other insanity he could dream up.

When the tour ended Jake came home to find his family life was in shambles. Already a loner Jake grew more introspective and sad.

When Ozzy decided to put out **Tribute**, a live album featuring Randy Rhoads' work, Jake felt even more uncomfortable. The six-string virtuoso worked for three years to establish himself in the wake of Randy Rhoads, he had to combat kids in Randy Rules T-shirts, people coming up and staring at him, wondering how he compared. Jake felt Ozzy was agitating the situation by releasing **Tribute**. This attitude was magnified with Jake's failing marriage. It was obvious Jake was troubled and unhappy. Jake E's non-positive state, in return affected Ozzy, and one day Ozzy popped, dismissing Jake in late 1987. "Jake was lazy and I just got tired of him," blurted Ozzy.

It was again time for Ozzy's great guitar search. Back to that difficult task of finding a fret wizard who could please Ozzy and baffle the audience. Fortunately this time out it was relatively easy for Ozzy. His photographer, Mark Weiss had spotted an unknown blond kid named Zack Adams jamming on stage at a New Jersey club with a band called T.T. Quick.

Mark asked Zack for a tape. Two days later Sharon telephoned Zack and asked him to audition for the band. Zack's first response, after he hung up the telephone, was "Ma! You're never going to believe this!"

Zack Adams was a total Ozzy Osbourne fan. The first two concerts he had ever attended

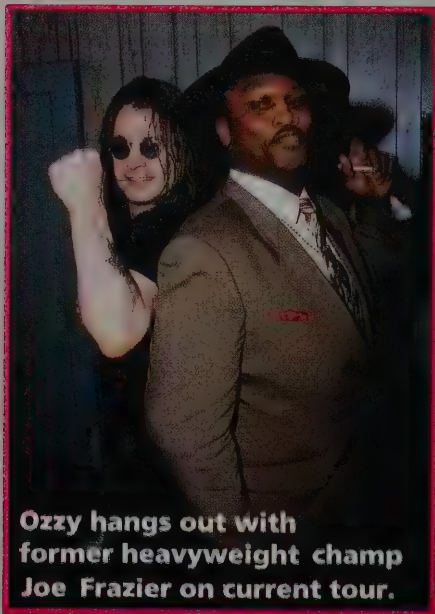
were Black Sabbath, and Zack's early guitar playing had been particularly influenced by Tony Iommi's peculiar style.

"I was really into Tony Iommi. I used to cop all his guitar playing," confirmed Zack. "That's all I wanted to learn was Black Sabbath. I wasn't into Led Zeppelin, and I wasn't into any other band just Black Sabbath."

Zack was flown out to L.A. for auditions. Performing, Zack had none of Jake E. Lee's frenetic L.A. flash and constant cool. Instead he was friendly, warm and cuddly; he looked upon Ozzy as a surrogate uncle. It was suggested Zack change his name; Zakk Wylde was born. With those simple adjustments, Zakk became one of the band.

"The reason I got a young, unknown player is that I don't have to put up with his ego," Ozzy explained.

Thanks to Sharon's urging, and in preparation for the upcoming recording session, Ozzy made repeated visits to the



Ozzy hangs out with former heavyweight champ Joe Frazier on current tour.

Betty Ford Clinic and attended Alcoholic's Anonymous meetings at the infamous Rainbow Bar and Grill. Thanks to the love and support of his adoring wife and their young three children, Ozzy Osbourne, the man "with a tendency toward alcohol," was sober.

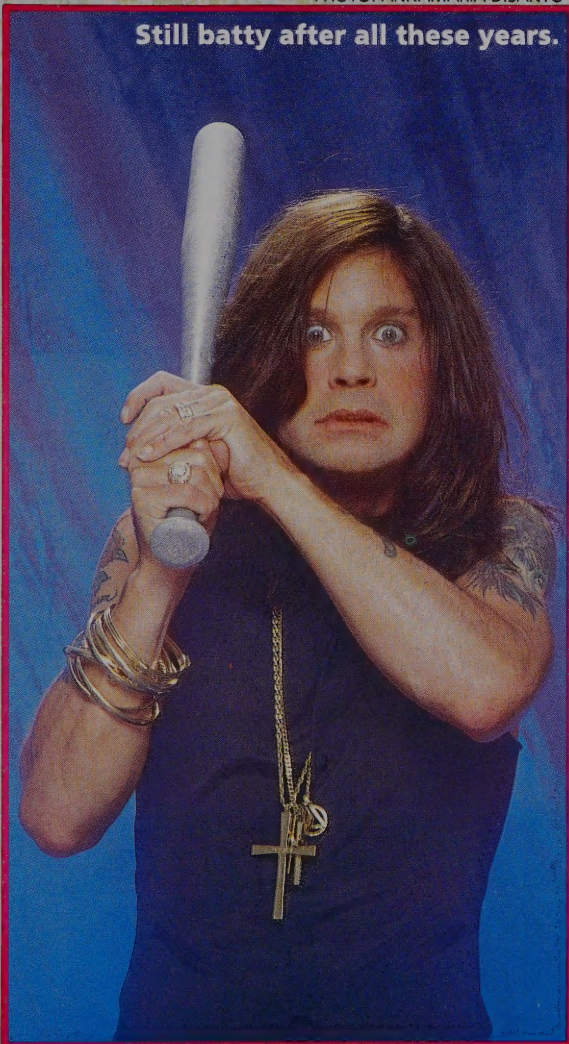
His time in detox helped Ozzy to gather his thoughts and confront the obstacles he faced with writing a new album without a second strong songwriter in the band. "I had a great deal of time to mentally prepare myself for this album while I was in the Ford Clinic. By the time I came out I was really ready to get on with it."

Deciding he wanted a raw sound not too far removed from the **Sabbath Bloody Sabbath** album, Ozzy shunned the more melodic work of Phil Soussan. In a move that totally shocked the industry Ozzy recruited his mate from Black Sabbath days, Geezer Butler. Together they created **No Rest For The Wicked**.

"We've always stayed mates, even when Ozzy left Sabbath," Geezer commented. "In Geezer joining the band, I've not only got a fabulous bass player on the road with me, I've also got a close friend," Ozzy announced. "Now that Geezer's here I can mess around and have a bit of fun with my past."

With Geezer, Zakk and drummer Randy Castillo, Ozzy put together what is perhaps the most electric and controversial album of his solo career. Featuring the autobiographical cut *The Demon Alcohol*, the Charles Manson-inspired *Bloodbath In Paradise* and the Jimmy Swaggart-influenced *Miracle Man*, **No Rest For The Wicked** drew a steady

Still batty after all these years.



string of criticism from Ozzy detractors.

By this time Ozzy was used to being constantly accused of Satanism leanings. Usually he just shrugged it off with a comment like "I never have been involved in the occult. I wouldn't know how to conjure up a spirit any more than I could conjure up a teapot." Then he'd throw in a more personal barb. "These people who criticize me are so ignorant, they've never listened to the band. If anybody thinks for one minute that I am a negative person, they're insane. I am a very truthful person. I try to communicate what I believe in. If I was a fake at what I was doing, I couldn't do it."

Ozzy had been making music for 20 years, and racked up an incredible array of gold and platinum albums. A generation of hardcore headbangers like Metallica and Slayer were citing Black Sabbath as a major influence. When someone asked about the impact he's had on people, Ozzy announced, "I don't know what it's like to be adored by millions. I was drunk for the first 20 years of it!" He'd pause and smile before he added, "Crazy and sober. That's the only way I want to be. I'm in control of my madness now."

To celebrate his sobriety, Ozzy started acting, becoming a Jim Bakker-inspired preacher in the film **Trick Or Treat**. After that it was time to hit the road again. Again, setting a musical precedent, as he did when he came to invite Motley Crue out on tour, Ozzy invited Metallica to come out and play with him.

"Ozzy is cool! And one hell of an open minded guy for helping and putting a left field band like us on his tour for six months and putting up with us," raved Lars Ulrich.

The word on the road was that the backstage cocktails included "Absolute for Metallica, tea for Ozzy."

The **No Rest For The Wicked** tour lasted 13 months, although Ozzy was up to his usual antics and kept his spirits up throughout the show, he admitted that the road jaunt was too long. "Toward the end of the tour I was kind of getting wacked out with touring. I can't take living in a hotel for over a year."

On a positive note Ozzy was pleased with the way the band had matured into a music unit during the tour. In honor of the group and his first sober tour, Epic Records released the live EP, **Just Say Ozzy**. The EP culled material from different shows, "but the main part of it was recorded at a private thing in London," noted Ozzy.

Ozzy's most recent album, the double platinum **No More Tears** marks the end of an era for metal's loveable loon. With the disc's release, the legendary performer announced that his 1992 road jaunt would be his last tour. According to Ozzy this decision came from "my love/hate relationship with the road." Staunchly Ozzy announced, "I want to do what I want to do and not what other people want me to do. I want to be able to get up on stage every night because I want to."

Ozzy took to the road with guitarist Zakk Wylde, drummer Randy Castillo and bassist Michael Inez for the multimedia **No More Tours** tour that included more than 70 concert dates throughout the world.

"I'm still going to make records," Ozzy stated conclusively. "I just want to be in the position in my career where I can say, 'I fancy a tour now,' or 'I fancy writing a new album now.' I want to have fun with it because when it's not fun, it's awful."

It's been a quarter of a century, and Ozzy Osbourne is still setting precedents in rock and roll. With eight platinum albums and a barrage of fans who anxiously follow his every move, Ozzy Osbourne has established himself as the godfather of heavy metal—a pioneer who has masterfully stretched the envelope of heavy metal. Concluded Ozzy, "All in all, I'm a very lucky guy to be doing this for so long and still have such a dedicated audience."

No more tours?



